# PAINTERS

AND

# THEIR WORKS:

*A DICTIONARY OF GREAT ARTISTS, WHO ARE NOT NOW ALIVE,*

GIVING

THEIR NAMES, LIVES, AND THE PRICES PAID FOR THEIR WORKS AT AUCTIONS.

BY RALPH N. JAMES.

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IN THREE VOLS.

VOL. II.—Ibbetson to Rysbregts.

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# PAINTERS AND THEIR WORKS.

## VOL. II.

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IN order to avoid the repetition of such words as "born," "died," etc., the following abbreviations will be used: B., born (place and date); D., died (place and date); S., scholar of (name of master); I., imitated (name of artist); P., painted (history, landscape, etc., as the case may be). The date immediately preceding the price refers to the period at which a picture was sold, and not to that of its execution.

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**Ibbetson (Julius Cæsar).**—B. Masham, in Yorkshire, 29th December, 1759; D. Masham, 13th October, 1817; self-taught; P. landscapes, marine pieces, and figures. The father of this painter was one of the Moravian Brethren, and the son was brought up in a Quaker school at Leeds. He early showed an inclination for drawing, and was apprenticed to a ship-painter, probably at Hull, as he painted scenery, when only seventeen, for the Hull and York Theatres. About 1777 he came to London, and painted for a picture-dealer. He exhibited for the first time at the Royal Academy in 1785. Between that year and 1818 he sent no less than eighty-seven pictures to the Academy or to the British Institution. For a time he lived at Kilburn, and, becoming acquainted with Captain Baillie, was in prosperous circumstances. In 1788 Ibbetson was appointed draughtsman to Colonel Cathcart's Embassy to China, and after the colonel's death returned to England. By that voyage he acquired some knowledge of marine subjects. He was next employed by a publisher to paint animals. In 1794 he lost his wife, eight of his eleven children having died previously, and shortly after this he was attacked with brain fever; the result of these misfortunes was that to escape from his creditors he went for a time to Liverpool, yet after visiting different places in the Northern Counties,

he returned to London in 1800. In 1801 he again married, and, being pursued by his old creditors, he escaped to his native place, Masham, and lived there until his death, sending pictures occasionally for exhibition in London.

During the latter part of his residence in London, Ibbetson became one of George Morland's companions. His landscapes are a mixture of Wilson and Morland; they are firmly painted, the figures and cattle are well drawn, and his pigs little inferior to those by Morland. He likewise painted small, whole-length portraits with landscape backgrounds. Speaking generally, his colouring is more delicate than Morland's. He executed also some fine water-colours and spirited etchings. Ibbetson had considerable talent as an author, and published, in 1803, "A Gamut of Painting," with clever illustrations from his own designs.

The prices which have been paid at auctions for pictures in oils by Ibbetson since 1802 have varied from £5 to £20. The following were exceptions to this rule:

| | | £ | s. | d. |
|---|---|---|---|---|
| Sheephill Bay, Viner's sale ... ... | 1873 ... | 145 | 19 | 0 |
| Port Aber, Glas Lyn, Bentley's sale, 40in. by 49½in. ... ... ... | 1886 ... | 178 | 10 | 0 |

His water-colour drawings have produced prices as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Scene in the Mall, Dr. Percy's sale... | 1890 ... | 60 | 15 | 0 |
| Smugglers, Dr. Percy's sale .. ... | 1890 ... | 11 | 11 | 0 |
| Landscape with travelling peasants, Dr. Percy's sale ... ... ... | 1890 ... | 48 | 6 | 0 |
| Group of Peasants with Donkey, Dr. Percy's sale ... ... ... | 1890 ... | 11 | 6 | 0 |
| River Scene, figures bathing, Dr. Percy's sale ... ... ... | 1890 ... | 21 | 0 | 0 |
| River Scene, with cattle, Dr. Percy's sale | 1890 ... | 27 | 6 | 0 |
| A Farmyard, Dr. Percy's sale ... | 1890 ... | 31 | 10 | 0 |
| Cattle in a Meadow, Dr. Percy's sale | 1890 ... | 25 | 4 | 0 |

**Illidge (Thomas Henry).**—B. Birmingham, 26th September, 1799; D. London, 13th May, 1851; S. Mather Brown and W. Bradley; P. portraits and landscapes. Illidge was educated at the Manchester Grammar School, and was a man of cultivated mind and refined manners. He was much employed as a portrait-painter in Lancashire. In 1827 he exhibited at Liverpool. After he came to London, in 1842, he was a constant exhibitor. Altogether he exhibited there, between 1826 and 1851, fourteen portraits at the Royal Academy, five at the British

Institution, and thirteen in Suffolk Street. He purchased the lease of Briggs' house in Bruton Street, and died there. Among Illidge's portraits is one of the Earl of Derby, which hangs in the Board Room of the College at Liverpool.

**Illiricus.**—*See* **Clovio (Giulio).**

**Imola (Innocenzo da).**—*See* **Innocenzo.**

**Imparato (Francesco).**—B. Naples, about 1530; D. after 1565; S. Criscuolo and Titian; P. history. He studied under Titian at Venice, and became one of that artist's most successful imitators. His finest works are at Naples.

**Imparato (Girolamo).**—B. ——; D. Naples, about 1620; S. his father; P. history. He was the son of Francesco, and studied some time at Venice under Tintoretto and the younger Palma. He next went through Lombardy, studying the works of Correggio. His best pictures are at Naples.

**Ince (Joseph Murray).**—B. probably Presteign, about 1806; D. probably Presteign, before 1860; S. David Cox; P. landscapes and architecture. In 1823 he began to study under David Cox, and continued to do so until 1826. He then came to reside in London, and between that year and 1858 exhibited sixteen landscapes at the Royal Academy, twenty-three at the British Institution, and 137 in Suffolk Street. About 1832 he was at Cambridge and made architectural drawings there. He was living at Presteign in 1835. Ince painted in oils and water-colours up to about 1847; after that year, almost exclusively in the latter medium. Having inherited some property at Presteign, he returned to that place and died there before 1860. His best works are his small water-colour drawings.

At Dr. Percy's sale in 1890 a water-colour by Ince, "Netley Abbey," was sold for £9.

**Indaco (Jacopo de dell).**—B. Florence, 1476; D. Rome, about 1544; S. D. Ghirlandajo; P. history. He worked at Rome with Pinturicchio and was intimate with Michael Angelo. He was a good designer and painter. Indaco's brother Francesco was born in 1492, and was living at Rome in 1558. He was inferior as an artist to Jacopo, and both only worked when they were compelled by necessity.

**Induno (Domenico).**—B. Milan, 1815; D. Milan, 1878; S. Sabatelli; P. history and popular scenes. After studying in Rome he painted historical subjects, but was more successful in

representing popular life at Milan. In 1848, having joined the revolutionists, he was obliged to withdraw to Switzerland, and did not return to Italy for some years. A picture of "Samuel and David" by him is at Vienna.

**Induno (Geronimo).**—B. Milan, 1827; D. ——; S. ——; P. history and genre. Among his works are "The Battle of Magenta" and "The Letter." At Everard's sale in 1879 a picture by him, called "Grandpa's Christmas Presents," was sold for £273.

**Ingegno (L'), Andrea di Luigi,** called.—B. Assisi, about 1470; D. Assisi, after 1511; S. Niccolò Aluvino; P. history and portraits. This painter has been known under a variety of names, Allovisis, etc.; but the only picture that can with any certainty be said to be by him is signed "A. A. P.," which is supposed to stand for "Andreas Aloysii pinxit." The frescoes in the lower church at Assisi, formerly attributed to him, are now thought to be by Adone Doni. Ingegno belonged to a family of importance at Assisi, for his brother was a canon of the Church, and he himself was "Sindaco del magistrato," and "Camarlingo Apostolico" in 1511. Probably he died very old. The heads in pictures attributed to him are remarkable for expression. Some were formerly said to be by Pinturicchio or confounded with the early works of Raphael.

**Ingres (Jean Auguste Dominique).**—B. Montauban, 29th August, 1780; D. Paris, 14th January, 1867; S. Briant and Roques of Toulouse, and David in Paris. The father of this great artist was a painter, sculptor, and musician. Many of his works are at Montauban. He died there in 1814. His wish was that his son should adopt music as his profession, and it is said that the latter played well on the violin when only thirteen. Nothing, however, could destroy Jean's passion for drawing, and at last he was placed under Briant and Roques at Toulouse, and he subsequently entered the school of David in Paris. He gained the second prize at the Salon of 1800, and the first prize the following year. But he was too poor to go to Rome until 1806. Yet the portrait of Madame Devauçay, which he painted there in 1807, shows that he was already a great artist. Another celebrated early portrait by him is that of Madame de Senonnes, now at Nantes, and of which we believe there is a second version in the Louvre. Ingres remained in Rome for

fourteen years, after which he lived four at Florence, and returned to France in 1824. In that year he succeeded Baron Denon at the Académie des Beaux-Arts. For the following ten years he received pupils at his school; nevertheless, by 1834 he was so discouraged by the severe criticisms passed upon his works, that he again left France, and was made Director of the French school at Rome. He then passed seven more years in Italy, but in 1841 he returned to Paris, and his works were then as much praised as they had been before condemned. They rose rapidly, not only in general estimation, but also in value. At the Exhibition of 1855 one room was devoted to his pictures, and he and Delacroix received gold medals. Ingres married in 1813 at Rome, and subsequently a second wife at Paris. During the early part of his career he suffered much from poverty; but he was a man of iron will, and although the classical school in which he had been educated went out of fashion, he gradually forced his way to the first rank of French painters by sheer perseverance. Honours and affluence came at last. It may, however, be observed that he had then modified very much David's mock classical art.

Ingres objected to rough painting, used very little colour, and justified his method by that of some of the most celebrated painters. His greatest strength lay in the perfection of his drawing, and it appears almost incredible that, even if he had made the sketch for his celebrated figure of a young girl known as "La Source" when in Florence forty years before, he could have painted the picture when he was seventy-five. For the engraving of this picture, by Flameng, Ingres himself touched the proofs until he was satisfied with it. In "Ingres," by Charles Blanc, a list of his works is given. There are above 120 pictures, exclusive of sketches and drawings.

**Inman (Henry).**—B. Utica, U.S., 1802; D. New York, 1846; S. Jarvis, of New York; P. portraits, genre, and landscapes. Inman was much employed in the United States as a portrait-painter. In 1845 he came to Europe, and while in England painted Wordsworth, Macaulay, Dr. Thomas Chalmers, Lord Cottenham, and others; also some landscapes.

**Innocenzo da Imola (Innocenzo di Pietro Francucci,** called).—B. Imola, 1494; D. Bologna, probably 1550; S. Francesco Francia and Mariotto Albertinelli; P. history and portraits. Innocenzo studied when a boy under Francia, but on 7th May,

1508, entered the school of Albertinelli, with whom he remained many years. He subsequently returned to Imola. From that place Gio. Batista Bentivoglio invited him to Bologna. Although his works bear some marks of the masters under whom he studied, he became a very close imitator of Raphael, probably deriving his knowledge of that artist's works from prints by Marc Antonio. Pictures by Innocenzo are common at Bologna, and some of the smaller ones approach in beauty those by Raphael. They are also often met with in large galleries, and one of his most beautiful works was formerly in the Solly Collection, in this country. Many of the heads in his pictures resemble those by Francia. Among other pictures by him may be named:

Virgin and Child with Saints—Berlin Gallery.
Madonna Glorified with Saints, painted for S. Michele in Bosco, dated 1517—Pinacoteca, Bologna.

To these must be added his frescoes in the cathedral at Faenza and in the Osservanti at Pesaro.

Pictures by Innocenzo have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Adoration of the Shepherds, from Orleans Collection, Coxe's sale | 1807 | 19 | 8 | 6 |
| Adoration of the Shepherds, H. Hope's sale | 1816 | 54 | 12 | 0 |
| Landscape, with the Marriage of S. Catherine, Zachary's sale | 1828 | 71 | 8 | 0 |
| Virgin and Child, Christ Seated, SS. Sebastian, Benedict, Bernard, and Tobit, signed and dated 1527, 8in. by 6in., E. Solly's sale | 1847 | 315 | 10 | 0 |
| S. Famille, King of Holland's sale | 1850 | 165 | 0 | 0 |
| Marriage of S. Catherine, Sir J. Murray's sale | 1852 | 105 | 0 | 0 |
| Altar-piece, with SS. Bartholomew, Blaise, and Nicolas, whole-length, Lord Northwick's sale | 1859 | 33 | 12 | 0 |
| Marriage of S. Catherine, Lord Northwick's sale | 1859 | 63 | 0 | 0 |
| The same subject, Lord Northwick's sale | 1859 | 52 | 10 | 0 |
| The Fathers of the Church, from Fesch Collection, Bromley's sale | 1863 | 28 | 7 | 0 |
| Marriage of S. Catherine, 25½in. by 21½in., Bell's sale | 1881 | 210 | 0 | 0 |
| Riposo, 18in. by 12in., Duke of Hamilton's sale | 1882 | 6 | 6 | 0 |

**Inskipp (James).**—B. 1790; D. Godalming, 15th March, 1868; S. ——; P. landscapes, portraits, and domestic subjects. Having retired with a pension from the Commissariat Service, Inskipp practised in Soho as an artist. Between 1816 and 1864 he exhibited twenty-four pictures at the Royal Academy, eighty-three at the British Institution, and fifty-six in Suffolk Street. They were classed as "Figures," but were not all exclusively such, for he also painted landscapes and portraits both in oils and in water-colours. As a portrait-painter he had, however, little to do, as, by his irritable temper, he offended his sitters. He retired to Godalming before his death, and was buried there. Inskipp published in 1838 "Studies of Heads from Nature." There are water-colours by him at South Kensington. Pictures by him in oils have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Gleaners, Wells's (Redleaf) sale | 1860 ... | 15 | 4 | 6 |
| Lady in a hat with blue and white feathers, Trimble's sale ... ... | 1869 ... | 27 | 6 | 0 |

**Iriarte (Ignacio).**—B. Azcoitia, in the province of Guipuzcoa, Spain, 1620; D. Seville, 1685; S. Herrera el Viego; P. landscapes, flowers, fruit, etc. Iriarte did not arrive in Seville until he was twenty-two years of age; it is therefore probable that he had some other master before he came there. In 1646 he was residing at Aracena, in the Sierra Morena, and married there, but was soon a widower on his return to Seville. In 1649 he again married. He was one of the original members of the Academy of Painting at Seville, and acted as its secretary in 1660, and again from 1667 to 1669. For many years he was the intimate friend of Murillo, who greatly admired his landscapes. In some of Murillo's pictures the landscape backgrounds are by Iriarte. The two artists, however, quarrelled as to who should first paint on some pictures of the life of David, which Murillo at last decided to paint entirely himself. Iriarte's name does not appear in the archives of the Academy of Seville after 1669, and he may have been absent from that city for some time, but he certainly died there in 1685.

Iriarte has been called "the Spanish Claude," but his landscapes are much more like those of Salvator Rosa, as he delighted in representing the wild country in the Sierra Morena. His figures are very poorly drawn, but he painted fruit and flowers exceedingly well, and there are two of his pictures of that class in the Louvre.

Pictures by Iriarte are rare and valuable. There are three of his best landscapes in the Royal Gallery at Madrid, and another is in the National Museum. At S. Petersburg there is a landscape with cattle, and in the Louvre "Jacob's Dream."

**Isabey (Eugène).**—B. Paris, 1804; D. ——; S. his father; P. genre and marine subjects. He was the son of Jean Baptiste Isabey. There are pictures by him at Versailles, and two were sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Return to Port, Davis's sale ... | 1865 ... | 139 | 13 | 0 |
| Nôtre Dame, 3¾in. by 2¾in., oval vignette, water-colour, Addington's sale ... ... ... ... | 1886 ... | 27 | 6 | 0 |

**Isabey (Jean Baptiste).**—B. Nancy, 1767; D. Paris, 1855; S. several masters; P. miniatures and portraits. This painter is said to have studied under four masters—Girodet, Claudet, Dumont, and David. He arrived in Paris in 1786, and was so fortunate as to obtain commissions to paint Marie Antoinette and other members of the Royal Family. Isabey was no less in favour with the chiefs of the different ruling powers that succeeded each other in France. Napoleon appointed him in 1805 first painter to the Empress Josephine, and afterwards drawing-master to the Empress Marie Louise; also "Directeur des Fêtes et Cérémonies." Talleyrand sent him to paint the plenipotentiaries at the Congress of Vienna. Louis XVIII. sat to him, Charles X. made him his cabinet painter, and Louis Philippe appointed him Honorary Conservator of Public Museums. His picture of "The Congress of Vienna" is at Windsor, and there are many other works by him in the Louvre and at Versailles.

**Isacs** or **Izaks (Peter).**—B. Elsinore, 1569-70; D. Amsterdam, 1620; S. Ketel and Van Achen; P. portraits and history. He travelled with J. van Achen in Germany and Italy. On his return he painted the portrait of Christian IV. of Denmark, which is now at Berlin, also "A Festival," that is at Copenhagen with other pictures. The heads in his portraits are full of life and the hands most beautifully drawn.

**Ittenbach (Franz).**—B. Konigswinter, 1813; D. Düsseldorf, 1879; S. Schadow; P. sacred subjects and portraits. This artist accompanied Schadow to Italy in 1839. After visiting Munich he returned to Düsseldorf, in which place he principally resided. His works are to be found in Roman Catholic churches in Austria

and Germany. They often show deep religious feeling, although very simple in both design and execution. At Berlin there is in the Gallery a "Holy Family in Egypt," painted by Ittenbach in 1868, which has been engraved by R. Stang.

**Izaks.**—*See* **Isacs.**

**Jackson (John).**—B. Lastingham, North Riding, Yorkshire, 31st May, 1778; D. London, 1st June, 1831; S. Royal Academy Schools; P. portraits. Jackson was the son of the village tailor, who was so well satisfied with his son's proficiency in his trade, that he was strongly opposed to John's leaving it. Some friends, however, among others Lord Mulgrave, helped him to do so, and he came to London in 1804 to study art. He was also assisted by Sir George Beaumont, who received Jackson into his house in London, allowed him £50 a year, and caused him to enter the Schools of the Royal Academy in 1805. The following year he exhibited a group of portraits, Lady Mulgrave and the Hon. Mrs. Phipps, by whose family he was assisted in his profession. At first he succeeded best in portraits in water-colours, which were carefully finished. He, however, soon rose in reputation as a painter in oils. Jackson was elected an Associate of the Royal Academy in 1815, and a full member in 1817. In the latter year the Directors of the British Institution awarded him a premium of £200. Between 1804 and 1830 he exhibited no less than 146 portraits at the Royal Academy, and twenty at the British Institution. He was in Flanders and Holland in 1815, and in 1818 travelled in Italy with General Phipps. When at Rome Jackson was elected a member of the Academy, and painted the portrait of Canova as S. Luke. He was of the Methodist persuasion, and was twice married. From some cause, although he had earned much money by his profession, his second wife, who was a daughter of James Ward, R.A., was left at his death in reduced circumstances, and she did not die until 1873.

Jackson was a fine colourist, and excelled in painting men's portraits. He used his colours with great freedom, and depended little on retouching, yet his portraits are rich in colour. He painted young children also remarkably well. Among his best pictures are the portraits of Flaxman and Rev. W. Holwell-Carr, and of ladies those of Mrs. Agar Ellis, Lady Dover, and Miss Stephens (Lady Essex). His subject-pictures are not of importance, but he made some admirable copies from pictures by older masters.

The following are the prices at which some of Jackson's portraits have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of the Duke of York, G. W. Taylor's sale ... ... ... | 1832 ... | 33 | 12 | 0 |
| Portrait of Thomas Stothard, S. Rogers's sale ... ... ... | 1856 ... | 36 | 15 | 0 |
| Small full-length portrait of the Duke of Wellington standing near a common, Hon. Edmund Phipps's sale ... ... ... ... ... | 1859 ... | 89 | 5 | 0 |
| Portrait group — Lord Mulgrave, Augustus and Edmund Phipps, and Sir George Beaumont seated at a table (a portrait of Jackson hanging on the wall), Hon. Edmund Phipps's sale ... ... | 1859 ... | 31 | 10 | 0 |
| Portrait of Canova, Lady Chantrey's sale ... ... ... ... ... | 1861 ... | 257 | 5 | 0 |
| Portrait of Stothard, 30in. by 24in., Bicknell's sale ... ... ... | 1863 ... | 37 | 10 | 0 |
| Portrait of W. Pitt, Ellison's sale ... | 1879 ... | 5 | 5 | 0 |
| Portrait of the Duke of Wellington (see 1859), Lord Lonsdale's sale... | 1879 ... | 157 | 10 | 0 |

**Jackson (Samuel).**—B. Bristol, 1795; D. 1870; S. Danby; P. landscapes and marine views. He was the son of a merchant at Bristol, who intended that he should enter on the same career, but his health failing he travelled in Scotland and Ireland and made a voyage to the West Indies. Having a strong inclination towards art, at the age of thirty he became a pupil of Danby, who was then resident at Bristol, and formed a friendship with Prout, Pyne, and other artists of their time. In 1832 he was elected an Associate Exhibitor of the Water-colour Society, to which he contributed up to 1848. In 1853 and the following year he exhibited at the Royal Academy "A Roadstead after a Gale" and some other pictures. He painted some excellent water-colour drawings of views in Switzerland, and at South Kensington are "A View Looking Down the Avon" and "Llanberis." They must not be confounded with those of his son, S. P. Jackson, who, between 1851 and 1880, contributed both to the Royal Academy and to the British Institution, and whose "S. Michael's Mount" was sold in 1876, at Quilter's sale, for £157 10s.

At Dr. Percy's sale in 1890 a water-colour "Landscape with waterfall, ruined temple, and sheep," by the elder Jackson, was sold for £15 15s.

**Jackson (William)**, known as Jackson of Exeter.—B. Exeter, May, 1730; D. 12th July, 1803; I. Gainsborough; P. landcapes. This celebrated musician was also an accomplished man in many other respects, and painted landscapes well in the same style as those of his friend, Thomas Gainsborough, whose Life he wrote. There is also a volume of Letters by him, some of which relate to painting.

**Jacobs.**—There have been among the Dutch Flemings and Germans about a dozen painters of this name, which must not be confounded with that of the Dutchmen Jacobsz, among whom was the celebrated Lucas Jacobsz, known as Lucas van Leyden. Of those bearing the name of Jacobs the principal were:

**Jacobs (Jacobus Albertus Michael)**, known as Jacob Jacobs.—B. Antwerp, 19th May, 1812; D. Antwerp, 1879; S. ——; P. landscapes and animals. It is not stated under whom he learned to paint, but he studied the pictures in the galleries of Louvain and Antwerp. He travelled in Italy, Greece, the East, and in Russia and Norway. In 1847 he was with Wappen in Germany. Settling finally at Antwerp, Jacobs was Professor of Animal and Landscape Painting at the Academy. There are good pictures by him at Berlin, Brussels, and Munich.

**Jacobs (Paul Emia).**—B. Gotha, 1803; D. Gotha, 1866; S. Peter Langer; P. history and portraits. He was the son of the philologist Christian Jacobs, studied at Munich in 1818-25, went to Rome, painted portraits at Frankfurt, and in 1830 travelled to S. Petersburg. There he became a member of the Academy, and painted "The Ascension of Christ" and "The Last Supper" for the Church of the Smolna Monastery. He made two other journeys to Rome, and was, in 1840, appointed Court painter at Gotha. P. E. Jacobs lithographed many portraits. Besides those in Russia, there are pictures by him at Gotha, Stuttgart, and Wurtemburg.

**Jacobs (Pierre François).**—B. Brussels, 1780; D. Rome, 1808; S. A. Lens; P. history. After distinguishing himself in the Academy at Brussels, he went to Italy, and gained the prize at the Milan Academy for his "Head of Pompey Presented to Cæsar," now in the Brussels Gallery.

**Jacobsen (Juriden).**—B. Hamburg, 1610; D. Amsterdam, 1664; S. Frans Snyders; P. animals. He studied at Antwerp under Snyders, and became an excellent painter of animals, as is

shown by his "Boar Attacked by Dogs," in the Dresden Gallery, and a similar picture at Copenhagen.

**Jacobsz (Hubert),** called Grimani.—B. Delft, ——; D. The Briel, 1628-29; S. ——; P. portraits. The statement that this painter was born in 1599 is no doubt wrong, for after learning the rudiments of his art in his own country he went to Venice, where he studied the works of Titian to such good purpose that he was retained nine years in the service of the Doge Grimani. On his return to Holland he continued to practise his profession there.

**Jacobsz (Lucas).**—*See* **Lucas van Leyden.**

**Jacopo di Casentino.**—*See* **Landini.**

**Jacquand.**—*See* **Jaquand.**

**Jameson (Anna).**—B. Dublin, 1796; D. Ealing, 17th March, 1860; S. her father; P. illustrations. This talented authoress was the daughter of D. B. Murphy (who was painter-in-ordinary to the Princess Charlotte), and gained for herself a place among artists by the drawings she made to illustrate her books. She etched many of them herself.

**Jamesone (George).**—B. Aberdeen, 1586; D. Edinburgh, 1644; S. Rubens; P. portraits, history, and landscapes. The father of this artist was an architect and a member of the Guild of Aberdeen. It is not known what caused the son to be sent to study under Rubens at Antwerp, where he was the fellow-pupil of Van Dyck. He returned to Aberdeen in 1620, married in 1624, and resided there until 1630. After that time he lived in Edinburgh, and became a burgess of that city. There are historical subjects and landscapes by Jamesone's hand, but his principal works are his portraits, which are valuable, as they have preserved the likenesses of many men of his time who were distinguished in war, politics, or literature. When Charles I. was in Edinburgh, the magistrates collected Jamesone's works for the inspection of the King, who was so much pleased with the manner in which they were painted and the fidelity of the likenesses, that he sat to the artist for a full-length portrait. At Taymouth Castle is a suite of portraits which Jamesone painted for Sir Colin Campbell of Glenorchy, and at Cullen House, the seat of the Earl of Seafield, there are Jamesone's own portrait and an allegorical picture of "The Fortunes of Charles the First." Portraits by Jamesone are common in Scotland, and he painted

individuals of different parties; they are generally rather less than life-size. He also executed some miniatures. The portraits are more like Dobson's than those by Van Dyck; they are well drawn and finished, but there is a good deal of brown in the shadows. They seldom appear at sales, but the following may be cited:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Mary Queen of Scots (?), H. Hope's sale ... ... ... | 1811 ... | 4 | 6 | 0 |
| Portrait of the Regent Murray in Highland dress, whole-length, Beckford's (Fonthill) sale ... | 1823 ... | 126 | 0 | 0 |
| Portrait of Charles I. in armour, Westminster in the distance (painted at Holyrood in 1633 for John, seventh Earl of Mar), Walrond's sale ... ... ... | 1878 ... | 141 | 15 | 0 |

**Jamieli.**—*See* **Miel.**

**Janet** or **Jannet.**—*See* **Clouet.**

**Janson van Ceulen (Cornelius).**—B. Amsterdam, 1590; D. Amsterdam, 1665; S. ——; P. portraits. The name of this painter was in reality Cornelius Janszoon van Keulen (Van Keulen being the family name), but he is known also by those of Janssen, Jansen, Johnson, and Jonson. He signed his name, however, as we have given it on the portraits he painted on the Continent, and altered it to that of Jonson on those he executed in this country. He came to England in 1618, and did not leave here until 1648. In the course of this long residence he painted a very great number of portraits. He resided for many years at Bridge, near Canterbury, and painted members of most of the old Kent families. Janson's portraits may be known by their being more highly finished than those by Van Dyck, as he had formed his own manner before that painter came to England. They vary, however, very much as regards execution, but the tints in the faces are always pearly, and he bestowed much care in painting the eyes. Janson appears to have used ultramarine very freely, and the black dresses in which so many of the persons he painted are clothed have a peculiar bluish tint. The lace and the jewels which they wore are also most carefully painted. The backgrounds of his portraits are usually plain and of a cool grey or brown colour. He painted both life-size and miniature portraits, and copied many of his own works in a smaller size.

Janson had a son of the same name, who returned with his father to Holland and died at Utrecht after 1670. Probably he made some of the copies in small of his father's works.

The prices at which portraits by the elder Janson have been sold have varied very much since the beginning of this century. Taking a list of about thirty, they range from £1 and £1 4s. for two portraits at Slade's sale in 1801, to £735, the price paid at the Duke of Hamilton's sale in 1882 for a portrait of James I., 44in. by 34in., in white doublet and hat. Among those which have reached £30 and upwards are the following :

| | | £ | s. | d. |
|---|---|---|---|---|
| Sir George Villiers, father of the Duke of Buckingham (his hand is on the head of a greyhound), Lord Waldegrave's sale ... ... | 1842 ... | 32 | 12 | 0 |
| Leneve, Master of Merchant Taylors' Company, Lord Waldegrave's sale | 1842 ... | 35 | 15 | 0 |
| Charles I. (said to have been painted for the Duke of Buckingham), whole-length, Hickman's sale ... | 1847 ... | 79 | 16 | 0 |
| Fletcher the Dramatist, oval, signed and dated 1620, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 75 | 12 | 0 |
| General Ireton, Lord Northwick's sale | 1859 ... | 75 | 12 | 0 |
| George Lundys, son of Archbishop of York, Lord Northwick's sale ... | 1859 ... | 30 | 9 | 0 |
| Countess of Derby, whole-length, Webb's sale ... ... ... | 1869 ... | 95 | 11 | 0 |
| Portrait de Femme, Demidoff's sale | 1869 ... | 45 | 0 | 0 |
| Le Professeur Emilius, Péreire's sale | 1872 ... | 80 | 0 | 0 |
| Henrietta Maria when old, Twopenny's sale ... ... ... | 1874 ... | 105 | 0 | 0 |
| Prince Rupert, signed and dated 1626, Harrison's sale ... ... ... | 1876 ... | 105 | 0 | 0 |
| Portrait d'Homme et Portrait de Femme, Neven's sale ... ... | 1879 ... | 200 | 0 | 0 |
| Sir W. Thrumbull, Owen's sale ... | 1881 ... | 37 | 0 | 0 |
| John Milton when young, in black dress slashed with white and white collar, signed and dated "C. J. fecit, 1627," and "J. Milton, an. æt. suæ 20," 30in. by 24in., oval panel, G. Smith's sale ... ... | 1882 ... | 141 | 5 | 0 |
| James I., white doublet and hat, 44in. by 34in., Duke of Hamilton's sale | 1882 ... | 735 | 0 | 0 |
| Milton, "æt. 10, 1618" ... ... | 1884 ... | 346 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Divine, 44in. by 35in., De Zoete's sale ... ... ... ... ... | 1885 ... | 157 | 10 | 0 |
| Sir Hugh Middleton, black dress, chain and badge, inscribed "æ. s. 68, 1628," arms and motto "Virtus Palma," Fane's sale ... ... | 1885 ... | 514 | 10 | 0 |
| Robert de Vere, Earl of Oxford ... | 1889 ... | 225 | 0 | 0 |
| Dutch Officer and Wife, Egremont's sale ... ... ... ... ... | 1892 ... | 634 | 0 | 0 |

There were several other Dutch artists of the name of Janson who painted in the eighteenth century.

**Janssen** or **Jansen.**—*See* **Janson van Ceulen.**

**Janssens (Abraham),** called Janssens van Nuyssen.—B. 1575; D. Antwerp, 1632; S. Jan Snellinck; P. history. He was a pupil of Snellinck in 1585, but was not registered as a franc-maitre in the archives of the Guild of S. Luke at Antwerp until 1601. One of his daughters married Jan Breughel, the son of Breughel de Velours. His second son, of the same name as himself, was admitted into the Guild, as the son of a master, in 1636-37. The father was Dean of the Guild in 1606 and 1607. Abraham went to Italy, and had returned to Antwerp in 1610. About that time he was admitted into the "Société des Romanistes," of which the most distinguished artists in Antwerp were members.

After Rubens, Janssens was one of the most celebrated painters of the Flemish School in the seventeenth century. In composition, spirited drawing, and colouring, he ranks next to that great artist. There are fine pictures by Abraham Janssens at Antwerp, Brussels, and Ghent. At Berlin and Vienna are others, in which the animals were painted by Snyders.

**Janssens (Victor Honorius).**—B. Brussels, 1664; D. Brussels, 1736; S. Volders; P. history and portraits. Volders was a pupil of Crayer, so that Janssens was brought up in a school which retained the traditions of the great epoch of Flemish painting. He studied under Volders for eight years, and then was retained as his painter by the Duke of Holstein, whom he accompanied to Germany, and in whose service he remained four years. At the end of that time the Duke was so well satisfied with Janssens' conduct that he presented him with a considerable sum of money and gave him letters of recommendation for Rome. There Victor was employed by the Jesuits to paint an altar-piece for their fine church at Naples. He became also

intimate with the painter Tempesta. From Rome he returned through France to Brussels, where he married the daughter of the "Receveur" of that city. After her death he visited Vienna, and he was employed by the Dowager Empress, who made him a "gentilhomme," and gave him letters of recommendation for England. Janssens did not, however, remain here long, but returned to Brussels, and resided there until his death. His best works are there. He painted somewhat in the style of Albano, and his pictures show richness of imagination and facility of execution.

**Janszoon van Keulen.**—*See* **Janson van Ceulen.**

**Januzzi (Giulio di Piero Pippi de).**—*See* **Giulio Romano.**

**Jaquand** or **Jacquand (Claude).**—B. Lyons, 1805; D. Paris, 1878; S. Fleury-Richard; P. history, genre, and portraits. He studied at the Academy at Lyons. At Paris he exhibited for the first time in 1824. The frescoes at S. Philippe-du-Roule, at Paris, are by Jaquand. There are also many large works by him at Versailles and in provincial French galleries. At Munich is "A Trial of Brigands," and in the Museum at Neuchâtel are "The Arrest of Voltaire at Frankfurt" and "Rousseau Leaving the Luxembourg-Montmorency Family." Many of Jaquand's pictures have been engraved.

**Jardin** or **Gardin (Karel du).**—B. Amsterdam, about 1640; D. Venice, 20th November, 1678; S. Nicolas Berchem; P. history, portraits, figures, animals, and landscapes. Among the pupils of the celebrated painter Berchem, Du Jardin was the most able, and he succeeded equally well in painting figures, animals, and landscapes. His historical pictures and his portraits are good, but not equal to his other works. While still young he went to Rome, where he received from the members of the Bentevogel Society the nickname of "Bokkebaard"—Goat's-beard. He was very assiduous in his studies, and soon acquired the reputation of being one of the most skilful among the artists of his country. His pictures were praised and eagerly bought, and when, after a residence of some years in Italy, he returned to Holland, they were no less admired by his countrymen. In them the drawing is correct and spirited, and they are full of light and air. They are more broadly painted than those of Adriaan van de Velde; yet, as they are very carefully finished, he did not paint many of them, and they are consequently rare and valuable.

On his way back to Holland, Du Jardin stayed some time at Lyons, and married there a widow older than himself. After he and his wife arrived in Holland they lived at The Hague. There, in 1656, he was one of the founders of the "Confrerie Pictura." Nevertheless, by 1659 he had moved to Amsterdam. Of his patrons the chief was the collector, G. Reinst, and when the latter started on a journey to Italy, Du Jardin accompanied him, and died at Venice in 1678.

In the Rÿksmuseum at Amsterdam, besides Du Jardin's picture containing the portraits of "The Regents of the Spinnenhuis at Amsterdam," there are his own portrait and that of Reinst. It is, however, on his Italian figures and landscapes that his high reputation as an artist rests; and, in their way, the fifty-two etchings which he executed are no less excellent. The latter are dated from 1652 to 1660. Although he usually wrote his name Jardin, there is at Amsterdam a picture on which he has spelled it Gardin.

The number of pictures by Karel du Jardin which Smith enumerates is 150. Of these only about half have been sold by auction since the middle of last century. We may therefore conclude that the other half are nearly all in the great national collections of Europe. The prices at which they have been sold vary from £25 for "Un Jeune Garçon de Ferme," at Vence's sale in 1761, to £1417 10s., the price paid for "The Farrier," from the Pourtales and Boursault Collections, at Higginson's sale in 1846. The following have produced upwards of £200:

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Marchand d'Orviétan, Blondel de Gagny's sale ... ... ... | 1776 ... | 690 | 0 | 0 |
| Animaux dans une Prairie, Randon de Boisset's sale ... ... ... | 1777 ... | 225 | 6 | 0 |
| Le Marchand d'Orviétan, Blondel d'Azincourt's sale... ... ... | 1783 ... | 735 | 0 | 0 |
| Animaux dans une Prairie, avec figures, Choiseul-Praslin's sale ... | 1793 ... | 610 | 0 | 0 |
| Peasants Returning from Market, from De Calonne's Collection, Davenport's sale ... ... ... | 1801 ... | 210 | 0 | 0 |
| Landscape, group at a brook, from same collection, Clarke and Hibbert's sale ... ... ... ... | 1802 ... | 309 | 15 | 0 |
| Le Maréchal Ferrant, Van Leyden's sale ... ... ... ... ... | 1804 .. | 265 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, cattle drinking, Heathcote's sale ... ... ... ... | 1805 ... | 262 | 10 | 0 |
| Cavalier, horse, youth, dogs, and goats ... ... ... ... | 1807 ... | 262 | 10 | 0 |
| Le Marechal Ferrant (see 1804), Dubreuil's sale ... ... ... | 1821 ... | 225 | 0 | 0 |
| Le Manège, landscape, with horses exercising, upright, from Aynard's Collection, Beckford's (Fonthill) sale ... ... ... ... ... | 1823 ... | 304 | 10 | 0 |
| Cattle near a pool of water, from Geldermeester's Collection, Maitland's sale ... ... ... ... | 1831 ... | 342 | 0 | 0 |
| Landscape, with bullock, ass, sheep, and goats, a female asleep, from Robit's Collection, Sir S. H. Clarke's sale ... ... ... | 1840 ... | 976 | 10 | 0 |
| Travellers Halting, from Verhulst's Collection, Lady Stewart's sale | 1841 ... | 430 | 10 | 0 |
| Le Porcher, Heris's sale ... ... | 1841 ... | 230 | 0 | 0 |
| Le Passage du Gue, Perreganx's sale ... ... ... ... | 1841 ... | 1060 | 0 | 0 |
| La Quenouille à filer, Harman's sale | 1844 ... | 378 | 0 | 0 |
| Cattle Fording a River, Higginson's sale ... ... ... ... | 1846 ... | 420 | 0 | 0 |
| Landscape, called "Le Diamant" (engraved), Higginson's sale ... | 1846 ... | 304 | 10 | 0 |
| The Farmer, from Pourtales and Boursault Collections, Higginson's sale ... ... ... | 1846 ... | 1417 | 10 | 0 |
| A Rocky Glen, cavalier by white horse, dog, goat, 18in. by 14in., W. Wells's sale ... ... ... | 1848 ... | 672 | 0 | 0 |
| Le Marchand d'Oublies, cavalier, two Italians playing mora, 15½in. by 20in., upright (probably bought in), Montcalm's sale in London | 1849 ... | 215 | 0 | 0 |
| The same picture, Montcalm's sale in Paris ... ... | 1850 ... | 385 | 0 | 0 |
| Hunting Party, gentleman on white horse, servant, from Baring and Flethon Collections ... ... | 1851 ... | 514 | 0 | 0 |
| Paysage avec animaux, De Morny's sale ... ... ... ... | 1852 ... | 1000 | 10 | 0 |
| Landscape, woman milking goat, a [illegible] rail, dog and horse, [illegible]y's sale ... ... | 1852 ... | 220 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Cuirassier démonté, Patureau's sale ... ... ... ... ... | 1857 ... | 640 | 0 | 0 |
| Cattle Fording a River, 23½in. by 18½in., Higginson's sale ... ... | 1860 ... | 299 | 0 | 0 |
| Italian scene, buildings, man in blue jacket ... ... ... ... | 1861 ... | 236 | 0 | 0 |
| Marché d'animaux, De Morny's sale... | 1863 ... | 1000 | 0 | 0 |
| Cattle Fording River, 23½in. by 18½in., Anderson's sale ... ... ... | 1864 ... | 215 | 0 | 0 |
| Return of the Holy Family, Norris's sale ... ... ... ... ... | 1873 ... | 262 | 10 | 0 |
| La Fraîche Matinée, 20in. by 10in., Foster's sale ... ... ... | 1876 ... | 735 | 0 | 0 |
| Landscape, women and boy, donkey, 16½in. by 19½in., on panel, Faulkner's sale ... ... ... ... | 1879 ... | 252 | 0 | 0 |
| Travelling Musicians, Dudley's sale | 1892 ... | 231 | 0 | 0 |
| The Affectionate Mother, A. Hope's sale ... ... ... ... ... | 1894 ... | 504 | 0 | 0 |

**Jasmyn van Henegouwe.**—*See* **Mabuse.**

**Jaspers.**—*See* **Gaspers.**

**Jean de Hainault.**—*See* **Mabuse.**

**Jeannet** or **Jehannet.**—*See* **Clouet.**

**Jerichau-Baumann (Elizabeth Marie Anna).**—B. Warsaw, 1819; D. Copenhagen, 1881; S. Karl Sohn; P. portraits and genre. This artist was the daughter of a Dane, a card-maker, named Baumann, resident in Warsaw. She studied painting at Düsseldorf under Karl Sohn for three years. Her first picture, "A Young Bride on her Way to Church," was much admired, and she painted many such of a semi-religious character. In 1845 she went to Rome, and married there, in 1846, the Danish sculptor, Jans Adolf Jerichau. They returned to Denmark, and she then painted the portrait of her husband, which is in the Copenhagen Gallery. She paid a second visit to Rome, and resided there for some years. Her works, both portraits and genre pictures, were exhibited at Paris; and in London, between 1859 and 1869, twenty-two classed as "domestic" were hung at the Royal Academy. Among the former is the portrait of the Princess of Wales in her wedding-dress, and the latter include some charming pictures of Danish manners. She also painted scenes

in Italy and the East. Mme. Jerichau was, moreover, a good musician and the author of several books.

**Jervas (Charles).**—B. Ireland, about 1675; D. London, 2nd November, 1739; S. Kneller; P. portraits. Jervas received a good education, and, with the assistance of Dr. Clark, of Oxford, was enabled to visit Paris and Italy, where he was studying when thirty years of age. After he returned to England he married a widow who had £20,000, and was appointed principal painter to George I., and subsequently to George II. Jervas was a clever, gentlemanly man, was intimate with Pope and Addison, and the portraits he painted of the celebrated men of his time are valuable, as they are said to have been good likenesses. In 1738 he went again to Italy, but died shortly after he returned to England. His collection of works of art was sold after his death, and the sale occupied thirty-four days. The following prices have been paid for portraits by him:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Joseph Addison, Earl of Bessborough's sale ... ... | 1801 ... | 8 | 8 | 0 |
| Portraits of Pope and Martha Blount, Taylor's sale ... ... ... | 1832 ... | 17 | 17 | 0 |
| Portrait of Pope, seated in his library, his head resting on his hand, Earl of Upper Ossory's sale ... ... ... ... ... | 1842 ... | 150 | 0 | 0 |
| Portrait of John Gay, Earl of Upper Ossory's sale ... ... ... | 1842 ... | 5 | 0 | 0 |
| Portrait of Pope, in crimson dress and black cap (presented by the Duke of Rutland to Crabbe, and, by the sons of Crabbe, to Mr. Rogers), S. Rogers' sale ... ... | 1856 ... | 81 | 18 | 0 |

**Joanès (Vincente Juan Macip,** known as).—B. probably Fuente la Higuera, 1523; D. Bocayrente, 1579; I. Raphael; P. history and portraits. This celebrated Spanish painter, the founder of the school of Valencia, went young to Italy, where, it has been asserted, he was a scholar of Raphael, who died three years before Joanès was born. There can, however, be no doubt that he taught himself to paint by a careful study of Raphael's works. On his return to Valencia he opened, in his house, a school for artists, and married Geórnima Gomes. His talents were entirely devoted to the representations of sacred subjects, and under the patronage of the celebrated Archbishop

of Valencia, most generally known as S. Thomas de Villanueva, he was constantly employed on pictures destined to decorate the churches of the city of Valencia, or at least those of the province. Joanès was very devout, and never began any work until he had prepared himself for it by fasting and prayer, especially when endeavouring to realise the vision in which the Jesuit, Fray Martin Alberto, his confessor, asserted that the Virgin had appeared to him. After many attempts Joanès produced the noble picture which long adorned the altar of the "Immaculate Conception" in the Jesuits' convent, but disappeared during the War of Independence. In the opinion of good judges of art the beauty and expression which Joanès has given to the head of Christ is also superior to that which any other painter has succeeded in producing. The works of Joanès bear most resemblance to the early ones of Raphael, and to those of the Fleming Van Eyck, some of whose pictures he may have seen in Spain.

Joanès left a son and two daughters, whom he taught his art, but the pictures supposed to have been painted by them are very inferior to those by their father. The small pictures which occasionally appear at sales under the name of Joanès are, in all probability, by them.

The only pictures that have been disposed of which can be with any certainty attributed to Joanès, were sold in Paris, as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jesus Christ remettant à S. Pierre les Clefs du Paradis, Erard's sale ... ... ... ... ... | 1832 ... | 220 | 0 | 0 |
| Sainte Famille, Salamanca's sale ... | 1867 ... | 350 | 0 | 0 |
| Descente de la Croix, Salamanca's sale ... ... ... ... ... | 1867 ... | 40 | 0 | 0 |

**Johnson (Harry John).**—B. Birmingham, 1826; D. 1885; S. W. J. Muller; P. landscapes. Harry Johnson was the son of Mr. B. Johnson, one of Muller's early friends, and in 1848 he came to London to study under that master. In 1843 he accompanied Muller to Lycia, and in Solly's "Memoirs of Muller" is to be found a long and interesting account by Johnson of their journey, from which they returned to England on the 5th May, 1844. Johnson was elected an Associate of the Institute of Painters in Water-colours in 1868 and a full member in 1870, and he exhibited fifteen landscapes at the Royal Academy

between 1859 and 1880. There are water-colour drawings by him at South Kensington. Oil paintings by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Near Buccione, Baron Heath's sale | 1879 ... | 137 | 11 | 0 |
| The Olympeium, Athens, Baron Heath's sale ... ... ... | 1879 ... | 63 | 0 | 0 |
| A Grecian Tomb ... ... ... | 1885 ... | 246 | 0 | 0 |

At Johnson's executors' sale, the following prices were obtained for four of his water-colours:

| | | £ | s. | d. |
|---|---|---|---|---|
| Richmond Castle ... ... ... | 1885 ... | 71 | 8 | 0 |
| Carrara Mountains, from Magra Ferry ... ... ... ... | 1885 ... | 105 | 0 | 0 |
| Greek Tomb ... ... ... ... | 1885 ... | 146 | 15 | 0 |
| Temple, Cape Colonna ... ... | 1885 ... | 84 | 0 | 0 |

**Johnson van Ceulen.**—*See* **Janson van Ceulen.**

**Jones (Charles).**—B. Wales, about 1836; D. Balham, 1892; S. ——; P. cattle, landscapes, etc. This artist was a native of Wales and exhibited for the first time at the Royal Academy in 1861, his picture being "Scotch Goats." He was then resident in Hayes Place, Lisson Grove, London. Between 1860 and 1879 he exhibited, of pictures classed as "Cattle," eleven at the Royal Academy, twelve at the British Institution, and twenty-eight in Suffolk Street. He contributed also to many provincial exhibitions, and in 1895 an exhibition of his works was held at Messrs. Graves's Gallery in Pall Mall. The death of this artist occurred so recently, that it will not be possible for some years to estimate the true value of his works. Probably the general opinion will ultimately be that if he was not a second Landseer, or Cooper, he was a good painter of cattle and landscapes.

It may, however, be useful to the reader to know, that it has been stated, upon what appears to be good authority, that there are not only copies of his works, but imitations of them on which his signature has been forged.

**Jones (George).**—B. London, 1786; D. London, 1869; S. Royal Academy; P. historical subjects, battles, and views. George Jones was the son of John Jones the engraver. He entered the schools of the Royal Academy in 1801, and exhibited for the first time in 1803. Between that year and 1869 he sent 221 works to the Royal Academy, 141 to the British Institution,

and one to Suffolk Street. To these must be added those he sold privately. He held a commission in the militia during the wars with Napoleon, and having volunteered for active service in 1815, he joined the army of occupation in Paris. In 1820 Jones was elected an Associate, and in 1824 a Member of the Royal Academy. In 1820 and 1822 he received premiums from the British Institution. From 1834 to 1840 he was Librarian, and from 1840 to 1850 Keeper, at the Academy, and during the illness of Sir Martin Shee he acted as President. He was one of Turner's executors and published a memoir of Sir Francis Chantrey. Jones's "Battle of Borodino" and "The Burning Fiery Furnace" are in the National Gallery, "The Battle of Waterloo" is at Chelsea, and "Nelson Boarding the San Josef" at Greenwich. Jones painted also many of the principal events in India at the time of the Mutiny. His picture of "The Battle of Waterloo" was so popular that he repeated it several times. His works have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Battle of Waterloo, Petre's sale ... | 1834 ... | 94 | 10 | 0 |
| Battle of Borodino, Sir T. Baring's sale ... ... ... ... ... | 1834 ... | 89 | 5 | 0 |
| Sketch for Battle of Waterloo, Gritten's sale ... ... ... ... | 1849 ... | 40 | 19 | 0 |
| Battle of Waterloo (bought in), Sir T. Baring's sale ... ... ... | 1851 ... | 262 | 10 | 0 |
| Battle of Waterloo, 36in. by 72in., Bicknell's sale ... ... ... | 1863 ... | 63 | 0 | 0 |
| Market Place, S. Albans, 27½in. by 24in., Cope's sale ... ... ... | 1872 ... | 105 | 0 | 0 |
| Strasburg, Cope's sale ... ... | 1872 ... | 288 | 15 | 0 |
| Strasburg, 33in. by 25in., A. Grant's sale ... ... ... ... ... | 1877 ... | 110 | 5 | 0 |

**Jong, Jonge,** or **Jongh (Claude de).**—B. ——; D. Utrecht, 1638; S. ——; P. landscapes. Little is known relative to the life of this painter, but, in 1627, his name appears as a member of the Painters' College at Utrecht, and in 1638 he presented a mountainous landscape to the Hospital of S. Job in that city. He must have been in England, for the following pictures represent views in London. They are rather wanting in colour, but they are clever, the haze in the atmosphere being well represented, and the buildings carefully finished.

| | | £ | s. | d. |
|---|---|---|---|---|
| Old London Bridge, dated 1630, W. Ellis's sale ... ... ... ... | 1876 ... | 525 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The same subject, 17in. by 39½in., signed and dated 1630, Heugh's sale ... ... ... ... ... | 1878 ... | 787 | 10 | 0 |
| The same subject, dated 1630, Exeter's sale ... ... ... | 1888 ... | 500 | 0 | 0 |

There is also a picture of "Old London Bridge" at South Kensington Museum, said to be dated 1650. That appears to be a mistake.

**Jong, Jonge,** or **Jongh (Ludolf de).**—B. Overschie, near Rotterdam, 1616; D. Hillegersberg, 1697; S. Sachtleven, Palamedes, and Bylert; P. portraits, hunts, battles, etc. He was the son of a shoemaker, and persuaded his father to allow him to become a painter. Having made good progress under three masters, he went to France, where he remained seven years, and was much employed as a portrait-painter. He also painted hunting parties and battles, which are well composed and spirited.

**Jonge (De).**—*See* **Van de Velde.**

**Jonson van Ceulen.**—*See* **Janson van Ceulen.**

**Jordaans** or **Jordaens.**—As regards the orthography of this name, we may remark that the first is the Dutch and the second the Flemish form.

**Jordaans (Hans),** called Potledel.—B. Delft, 1616; D. Voorburg, near The Hague, 1669; S. ——; P. history, marine pieces, and landscapes with figures. Immerzeel, in the Dutch Dictionary of Artists, says that he saw lately a picture on which the name was written in full as we give it; that it was well painted, and evidently with great facility. So much was that the character of this painter's works, especially as regarded the figures, that he was nicknamed in Italy "Potledel" (pot ladle), as if he ladled his figures out of his pots of colours. He spent many years in Italy, living at Rome, Venice, and Naples. After he returned to Holland he resided and died near The Hague. According to Kramm, Luca Giordano was a natural son of this painter, born when he lived at Naples.

**Jordaens (Hans** or **Jan).**—The family of artists of this name was very numerous. There were not less than four born at Antwerp between 1539 and 1595 who bore the name of Hans. The most distinguished member of it was

**Jordaens (Jacob).**—B. Antwerp, 1593; D. Antwerp, 1678; S. Adam van Noort; P. history, mythological subjects, portraits,

etc. He was the eldest of fifteen children, and became a pupil of Van Noort in 1607. In 1615 he was received as a master into the Guild of S. Luke at Antwerp, being described as a painter in distemper. He married his former master's daughter, Catharina van Noort, in 1616. Owing to his early marriage, he never went to Italy, but he copied the works of Titian and Paolo Veronese which were in Flanders. J. Jordaens' talents having been noticed by Rubens, he was engaged to paint, from the latter's designs, a series of cartoons to be executed in tapestry for the King of Spain. In 1638 Jordaens also painted for that monarch the fine landscape with Vertumnus and Pomona. By 1641 he was rich enough to build for himself a handsome house in La Rue Haute of Antwerp, which he decorated with paintings. He appears to have been always fully employed, and he not only executed pictures for the Kings of Spain and Sweden, but was called by the Princess d'Orange, Amelia de Solms, to decorate the "House in the Wood" at The Hague. There he painted his masterpiece, "The Triumph of Frederick Henry, Prince of Orange." About 1671, Jordaens and his daughter Elizabeth became Calvinists. They both died of the plague at Antwerp on the 18th October, 1678, and were buried at the village of Putte, where the tombstone to their memory existed at the end of the last century.

The works of Jordaens are remarkable for their richness of composition and their clear and brilliant colouring. He painted more solidly than Rubens, and often introduced green drapery, the colour of which has stood well, whereas in the pictures by Rubens it has often become a dirty olive. His drawing was frequently negligent, but he excelled in giving a jovial expression where heads required it, such as those in which figures are seated at table, and he painted the accessories very much in the same manner as Snyders. His mythological subjects are superior to the sacred ones, but his pictures of both classes are so numerous that they are to be found, not only in the public buildings in Belgium, but also in all the great galleries in Europe. They do not, however, often appear at auctions, and the following list includes most of those that have been offered in sales since 1771:

| | | £ | s. | d. |
|---|---|---|---|---|
| Judgment of Paris, Mars and Venus, each 96in. by 72in. ... ... | 1772 ... | 157 | 10 | 0 |
| The Woman Taken in Adultery ... | 1772 ... | 141 | 15 | 0 |
| Five cartoons of various jovial subjects, 123in. by 94in. to 110in. ... | 1773 ... | 177 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Diogenes in Search of an Honest Man, Bernard's sale ... ... ... | 1783 ... | 45 | 0 | 0 |
| The Holy Family, S. John, and S. Elizabeth ... ... ... ... | 1787 ... | 95 | 11 | 0 |
| Le Roi Boit, Redeen's sale ... ... | 1794 ... | 42 | 0 | 0 |
| A Peasant's Feast, Hamilton's sale ... | 1801 ... | 126 | 0 | 0 |
| Landscape and Farmyard, Lord Darnley's sale ... ... ... ... | 1802 ... | 21 | 0 | 0 |
| Landscape, Mercury and Argus, Lord Darnley's sale ... ... ... | 1802 ... | 21 | 0 | 0 |
| Satyrs in Landscape, Stevens' sale ... | 1804 ... | 84 | 0 | 0 |
| The Infant Jupiter, Amalthæa and Satyrs, from Sir Gregory Page's Collection ... ... ... ... | 1804 ... | 110 | 5 | 0 |
| Fable of the Satyr Blowing Hot and Cold, Lord Lansdowne's sale ... | 1806 ... | 105 | 0 | 0 |
| The Nativity (bought in), Willett's sale ... ... ... ... ... | 1813 ... | 94 | 10 | 0 |
| Portraits of his Family ... ... | 1815 ... | 210 | 0 | 0 |
| Jupiter and Amalthæa, Hope's sale... | 1816 ... | 54 | 1 | 0 |
| Head of an Old Man, G. W. Taylor's sale ... ... ... ... ... | 1823 ... | 12 | 12 | 0 |
| The Holy Family, G. W. Taylor's sale ... ... ... ... ... | 1823 ... | 43 | 1 | 0 |
| Portrait of a Dutch Merchant, Clarke's sale ... ... ... ... ... | 1840 ... | 54 | 12 | 0 |
| Portrait of a Lady, Clarke's sale ... | 1840 ... | 35 | 14 | 0 |
| Visite du Petit S. John à l'Enfant Jésus, Du Blaisel's sale ... ... | 1870 ... | 170 | 0 | 0 |
| Portrait of a Burgomaster, Vernon's sale ... ... ... ... ... | 1877 ... | 199 | 0 | 0 |
| Portrait of a Lady, Vernon's sale ... | 1877 ... | 178 | 10 | 0 |
| The Deposition, eight figures life size, 80in. by 74in. (Smith, page 359), Duke of Marlborough's sale ... | 1886 ... | 105 | 0 | 0 |

**Joseph (George Francis).**—B. 25th November, 1764; D. Cambridge, 1846; S. Royal Academy; P. portraits and history. This painter's portraits are said to have been good likenesses, which renders them valuable. There is one by him of Mr. Spencer Perceval in the National Portrait Gallery. His historical pictures are not remarkable, although he obtained from the Trustees of the British Institution two premiums of £122 and 100 guineas. He was an Associate of the Royal Academy, and exhibited there, between 1788 and 1846, 146 works, and fourteen at the British Institution.

**Josse.**—*See* **Justus.**

**Jouvenet.**—There were at least eight artists who bore this name, all of a family of Italian origin, settled at Rouen. The dates of their deaths range from 1580 to 1749. Of these the more celebrated were:

**Jouvenet (François).**—B. Rouen, 1664-5; D. Paris, 1749; S. his father, Laurent le jeune; P. portraits. He was received at the Academy in 1701, appointed painter in ordinary to the King, and enjoyed a great reputation as a portrait-painter.

**Jouvenet (Jean),** called Le Grand.—B. Rouen, 21st August, 1647; D. Paris, 5th April, 1717; S. his grandfather, Noël Jouvenet, his father Jean, and his uncle, the younger Laurent; P. history and portraits. At the age of seventeen this painter was sent to Paris, where he was soon employed on important works. In 1673 he painted "Christ Curing the Paralytic," for the "Confrérie des Orfèvres," which was then in the habit of presenting a picture, in honour of the Virgin, on the 1st of May, to the Church of Nôtre Dame. This picture is still in the church, and is admired for the richness of the composition and the arrangement of the groups. These are the distinguishing merits of this great painter's works, in which the drawing is often less satisfactory and the colouring too yellow. Lebrun gave him much encouragement. Jouvenet was elected a member of the Academy in 1675, and became successively Professor, Director, and, in 1707, one of the four permanent Rectors. He was also much patronised by Louis XIV., and his works are very numerous in Paris and at Versailles, where he painted a ceiling in the chapel. His masterpiece is "The Descent from the Cross," now in the Louvre. In 1713 he became paralytic, and from that time painted with his left hand. Of Jouvenet's portraits one of the best is that of Fagon, first physician to Louis XIV., now in the Louvre. His finest works are those on a large scale, and the smaller ones so seldom appear at sales that none can be cited.

**Joy (Thomas Musgrave).**—B. Boughton Monchelsea, Kent, 1812; D. 7th April, 1866; S. Samuel Drummond; P. subjects and portraits. He was the son of a man of property. Being an only son, he was allowed to follow his wish to become a painter, and studied in London under Drummond. His talents caused him to become known, and between 1831 and 1866 he exhibited, of works classed as historical, but which included portraits, sixty-

seven at the Royal Academy, eighty-two at the British Institution, and fifty in Suffolk Street. He received commissions from the Queen to paint the portraits of the Prince and Princess of Wales. His principal subject-pictures are "Le Bourgeois Gentilhomme," "A Medical Consultation," and "The Meeting at Tattersall's before the Race," the last-named painted in 1864, and containing the portraits of many of the then patrons of the Turf. It was under T. M. Joy that John Phillip first studied.

**Joy** (**William** and **John Cantiloe**).—B. Yarmouth, 1803 and 1806 respectively; D. Chichester, both in 1857; self-taught; P. marine subjects. These artists were the sons of a guard of the Yarmouth coach. They worked almost always together, both in oils and in water-colours. Their pictures are nearly all preserved in their native town, and have great merit. John, in 1826 and 1827, exhibited six sea-pieces in Suffolk Street; and William, between 1823 and 1845, had two hung at the Academy, two at the British Institution, and three in Suffolk Street; but probably these were all their joint work.

**Justus** or **Josse**, of Ghent.—B. about 1410; D. about 1475; S. probably Hubert van Eyck; P. history and portraits. Everything relative to this painter is to a certain extent doubtful. He has been said to have been the same person as Josse Sneevoet, who was Dean of the Society of S. Luke at Ghent in 1461. He was certainly in Italy, where he worked for Montefeltro, Duke of Urbino, between 1468 and 1475. Waagen is of opinion that a "Last Judgment," at Danzig, attributed to Van Eyck, is by Justus, and there are a few other fine works assigned to the latter. Sir Charles Eastlake possessed "The Burial of Bishop Hubertus," said to be by Justus of Ghent.

**Jutsum** (**Henry**).—B. London, 1816; D. London, 3rd March, 1869; S. James Stark; P. landscapes. When at school in Devonshire, Jutsum is said to have shown a taste for painting, and on his return to London he made Kensington Gardens his place of study. He exhibited for the first time at the Royal Academy in 1836. In 1839 he became the pupil of James Stark. He afterwards painted in water-colours, and was elected a member of the New Water-colour Society in 1843, but continued to work also in oils. He painted exclusively the scenery of his own country, and many of his works are very well executed and true to nature. Between 1836 and 1869 he exhibited sixty-eight landscapes at the Royal Academy, seventy-five at the British Institution, and nine-

teen in Suffolk Street. At Bicknell's sale, in 1863, "A Cornfield," by Jutsum, 34in. by 52½in., was sold for £136 10s.

**Kabel (Arie van der),** or **Adriaan van der Cabel.**—B. Ryswyk, near The Hague, 1631; D. Lyons, 1705; S. Van Goyen; P. landscapes and sea-views. It is probable that he visited Italy, as many of his pictures represent scenes in that country; but he married at Lyons, before 1669, Suzanne Bourgeois, and settled in that city. Pictures by him are by no means uncommon, and some of them are painted in the style of several Italian masters, but as many of them have changed colour they seldom sell for more than £5 at auctions.

**Kabelle, Kapelle, Cappelle, Capelle, Capella,** or **Capel (Jan van der).**—B. Amsterdam or Haarlem, about 1630; D. ——; S. ——; P. marine subjects and landscapes in winter. Although this artist was one of the best painters of marine subjects in Holland, Immerzeel and Kramm, the two great Dutch authorities on all that relates to the artists of Holland, do not even agree as to his name, and give no information as to where or under whom he studied. Scheltema, however, discovered that a Jan van der Capelle received the freedom of Amsterdam in 1653, on the occasion of his marriage; and Van der Willigen says that Jan Capelle, who was inscribed, on the 29th July, 1686, in the register of the Guild of S. Luke at Haarlem, may be the same man. Willigen speaks also of a drawing representing a frost scene, in which men are playing with bowls, dated 1654, as being by him. There are, further, two etchings attributed to him, on which is "J. V. Capel, pinx." As there was also a Pieter van der Capelle, a painter at Haarlem, it is probable that both these artists belonged to a family settled in that city, which would account for Jan's receiving the freedom of Amsterdam.

There are examples of Jan van der Kabelle's works at Rotterdam, Vienna, and Berlin; but it is in England that the greatest number of his pictures are to be found. In the National Gallery there are no less than five. They are remarkable for the correctness with which the vessels are drawn, clever composition, and delicate colouring, which is never opaque. Immerzeel mentions a calm and a rough water by him as having been sold at Brentano's sale for £150, and a marine subject at that of Smeth's Collection for £85. In England, where they have been so much admired, pictures by Van der Kabelle have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| View of Williamstadt, Dr. Bragge's sale ... ... ... ... ... | 1750 ... | 11 | 0 | 0 |
| View on the Maese, Earl of Bessborough's sale ... ... ... | 1801 ... | 49 | 7 | 0 |
| View on the Maese ... ... ... | 1803 ... | 23 | 2 | 0 |
| Sea-view with vessels, R. Bernal's sale ... ... ... ... ... | 1824 ... | 162 | 15 | 0 |
| Harbour with boats, Lady Holland's sale ... ... ... ... ... | 1826 ... | 17 | 17 | 0 |
| Boats in a calm ... ... ... ... | 1827 ... | 41 | 9 | 6 |
| Calm, fishing-smacks anchored, Duke of Bedford's sale ... ... ... | 1827 ... | 31 | 10 | 0 |
| Sea-view with vessels ... .. ... | 1829 ... | 120 | 0 | 0 |
| Sea-shore and fishing-boats, Cholmondeley's sale ... .. .. . | 1831 ... | 34 | 13 | 0 |
| River-scene, boats, town in the distance, Sir J. Stuart's sale... | 1836 ... | 40 | 8 | 6 |
| Calm, shipping, ferry-boat, Sir C. Bagot's sale ... ... ... | 1836 ... | 147 | 0 | 0 |
| A Sea-view, Lord Northwick's sale ... | 1838 .. | 399 | 0 | 0 |
| A Calm Evening, 15in. by 20in., from Deraman's Collection, Lake's sale | 1845 ... | 88 | 0 | 0 |
| View on Dutch Coast, Higginson's sale ... ... ... ... ... | 1846 ... | 184 | 16 | 0 |
| Embarkment of the Prince of Orange, Anderson's sale ... ... ... | 1847 ... | 135 | 0 | 0 |
| Calm off Dutch Coast, cavalier and lady on vessel, 12in. by 13in., W. Wells's sale ... ... ... | 1848 ... | 325 | 10 | 0 |
| Calm, marine view, Count de Morny's sale ... ... ... ... ... | 1848 ... | 210 | 0 | 0 |
| Calm, jetty, boats with ladies and gentlemen, four ships in offing, from La Peyrière Collection, Lord Northwick's sale ... ... | 1859 ... | 195 | 0 | 0 |
| Calm, vessels and figures, General Phipp's sale ... ... ... | 1859 ... | 178 | 10 | 0 |
| Harbour, man-of-war firing a salute, C. Scarisbrick's sale ... ... | 1861 ... | 63 | 0 | 0 |
| Off Dutch Coast, man-of-war, porpoises, C. Scarisbrick's sale ... | 1861 ... | 152 | 5 | 0 |
| Calm ... ... ... ... ... ... | 1861 ... | 273 | 0 | 0 |
| River-scene, a state barge, Ellice's sale ... ... ... ... ... | 1864 ... | 535 | 10 | 0 |
| Mouth of a River, Ellice's sale ... | 1864 ... | 168 | 0 | 0 |
| River-scene, vessels and boats, Munro of Novar's sale ... ... | 1867 ... | 134 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| River-scene, calm, Sir F. Roe's sale... | 1867 ... | 157 | 10 | 0 |
| Calm, many boats and yachts, Owen's sale ... ... ... ... ... | 1867 ... | 252 | 0 | 0 |
| River-scene, 14¾in. by 19in., Delafield's sale ... ... ... ... | 1870 ... | 131 | 0 | 0 |
| River-scene, calm, Lord Dunmore's sale | 1870 ... | 105 | 0 | 0 |
| Fishing-boats, calm morning, Harris's sale ... ... ... ... ... | 1872 ... | 183 | 15 | 0 |
| Mouth of the Scheldt, ferry-boat, etc., Harris's sale ... ... ... | 1872 ... | 195 | 2 | 0 |
| Calm, on the coast, Pierrepoint's sale | 1873 ... | 325 | 10 | 0 |
| The Beach at Scheveningen, figures by Lingelbach, Angerstein's sale | 1874 ... | 105 | 0 | 0 |
| River-scene, calm, 22in. by 28½in., Lucy's sale... ... ... ... | 1875 ... | 409 | 10 | 0 |
| Dordrecht Castle, 54in. by 30in. (?), Russell's sale ... ... ... | 1875 ... | 756 | 0 | 0 |
| Mouth of River, 16½in. by 21½in., Levy's sale... ... ... ... | 1876 ... | 231 | 0 | 0 |
| Calm, W. Ellis's executors' sale ... | 1876 ... | 299 | 5 | 0 |
| Snow-scene, figure, 15¾in. by 17in., Maitland's sale ... ... ... | 1879 ... | 210 | 0 | 0 |
| View of the Scheldt, 18¾in. by 25in., F. Maitland's sale... ... ... | 1879 ... | 73 | 10 | 0 |
| Calm, man-of-war, two men in boat drawing a net, signed and dated 1653, Barnett's sale ... ... | 1881 ... | 556 | 10 | 0 |
| Coast and boats, Tandy's sale ... | 1883 ... | 105 | 0 | 0 |
| Snow-scene, boat, A. Levy's sale ... | 1884 ... | 189 | 0 | 0 |
| Snow-scene, boat, 15in. by 17in., from Levy's Collection, Denison's sale | 1885 ... | 220 | 10 | 0 |
| Coast-scene, calm, 19in. by 19in., De Zoete's sale... ... ... ... | 1885 ... | 399 | 0 | 0 |

**Kaen.**—*See* **Key.**

**Kalf (Willem).**—B. Amsterdam, about 1630; D. Amsterdam, 1693; S. H. Pot; P. history and still-life. Pot painted historical subjects, and Kalf began his career by following his master's example; but he soon devoted all his time to painting still-life, and became one of the most skilful of the Dutch artists in that style, and the range of the objects he introduced into such pictures is very wide. His pictures are to be found in all the great galleries of Europe, and many are attributed to him that are very doubtful. He did not introduce figures into his pictures, but occasionally a dog or cat. His works seldom sell for more than £5 or £10, but the following have been exceptions to this rule:

| | | £ | s. | d. |
|---|---|---|---|---|
| Cuisine, Randon de Boisset's sale ... | 1777 ... | 25 | 0 | 0 |
| A Dutch Kitchen, Sir G. Yonge's sale ... ... ... ... ... | 1806 ... | 18 | 17 | 6 |
| Chambre rustique, Cardinal Fesch's sale ... ... ... ... ... | 1845 ... | 13 | 0 | 0 |
| La Potiche, blue, Van Cheef's sale ... | 1864 ... | 165 | 0 | 0 |
| Le Pot de Faïence de Delft, De Mecklenbourg's sale ... ... | 1870 ... | 75 | 0 | 0 |

**Kalker.**—*See* **Calcar.**

**Kamphuÿsen.**—*See* **Camphuÿsen.**

**Kapelle.**—*See* **Kabelle.**

**Karolsfeld (Von).**—*See* **Schnorr von Karolsfeld.**

**Kauffman (Maria Anna Angelica Catharina).**— B. Schwarzenberg, in the Tyrol, between 1740 and 1742; D. Rome, 1807; S. her father; P. history, portraits, etc. The father of this remarkable woman was Johann Joseph Kaufmann (*sic*), an inferior painter, who seems to have devoted himself to the education of his daughter. She was very beautiful and highly accomplished, for she was not only a painter, but knew several languages and was a good musician. Of course she acquired these accomplishments gradually, and it was from about 1754, when her family moved to Milan, that she made rapid progress in art and other things. In 1757 her mother died; she then went with her father to Florence, and arrived in Rome in 1759. There her talents excited great admiration. In 1764 she went to Venice, and having become acquainted with Lady Wentworth in 1765, came with her to England. Angelica's brilliant reputation caused her to be received with distinction, and she found a kind patron and protectress in the young Queen Charlotte. It is said that she was much admired by Sir Joshua Reynolds, and Sir Nathaniel Dance, another painter, wandered hopelessly through Italy after her. Unfortunately, she was deceived into marrying clandestinely, in 1769, a servant who had the address to pass himself off for his master, Count Frederic de Horn, a Swedish nobleman. It was with difficulty, and by the payment of several hundred pounds, that she got rid of this impostor, and after his death she married, in 1782, Zucchi, a Venetian artist, long settled in London. She then retired to Rome, where she enjoyed for many years an undiminished reputation, and after her death was buried with great pomp.

The judgment passed upon Angelica Kauffman's pictures has been somewhat severe, but on the whole just. There is no doubt that they must be taken as the productions of a woman of great taste and refinement rather than as the works of a great artist. They also gained much by the elegant manner in which they were engraved by Bartolozzi and other able artists. It is therefore natural that their value should vary very much according to the fashion of the time at which they have been sold, as the following lists will show:

| | | £ | s. | d. |
|---|---|---|---|---|
| Venus and Adonis, Lyte's sale ... | 1792 ... | 74 | 11 | 0 |
| Two circles, Jupiter and Calisto, and Orpheus and Eurydice, Calonne's sale ... ... ... ... ... | 1795 ... | 70 | 7 | 0 |
| Helen, a portrait ... ... ... | 1801 ... | 14 | 3 | 6 |
| A Muse with a mask in her hand, Sir W. Hamilton's sale ... ... | 1801 ... | 31 | 10 | 0 |
| The Holy Family, Duke of Bridgewater's sale ... ... ... | 1802 ... | 4 | 14 | 6 |
| Paris and Helen ... ... ... | 1803 ... | 7 | 15 | 0 |
| Eurydice, Mitchell's sale ... ... | 1819 ... | 8 | 5 | 0 |
| Penelope, Knight's sale ... ... | 1819 ... | 14 | 3 | 6 |
| Venus and Cupid, Knight's sale ... | 1819 ... | 34 | 13 | 0 |
| Scene from "Two Gentlemen of Verona," Green's sale ... ... | 1820 ... | 52 | 10 | 0 |
| Zadiz, Sir T. Barnard's sale ... ... | 1825 ... | 113 | 0 | 0 |
| Cephalus and Procris, with Cupid, Lord Northwick's sale .. ... | 1859 ... | 64 | 1 | 0 |
| Portrait of the Duchess of Devonshire, in white dress and straw hat, seated in a landscape, Lord Howard de Walden's sale ... | 1869 ... | 162 | 15 | 0 |
| Portrait of herself, oval ... ... | 1876 ... | 105 | 0 | 0 |

The following were disposed of at Sir C. Rushout's sale:

| | | £ | s. | d. |
|---|---|---|---|---|
| Aspasia, Palus, Cupid and Aglaia ... | 1879 ... | 152 | 5 | 0 |
| Venus Chiding Ganymede ... ... | 1879 ... | 241 | 10 | 0 |
| Aspasia and Palus, Tibullus, etc. ... | 1879 ... | 56 | 14 | 0 |
| Queen Margaret and the Robber ... | 1879 ... | 68 | 5 | 0 |
| Praxiteles, Phryne, and Zenocrates... | 1879 ... | 72 | 0 | 0 |
| Henry, Emma, Sacripante, and Angelica ... ... ... ... | 1879 ... | 115 | 10 | 0 |
| Zeuxis, Juno, etc., 44in. by 32in. ... | 1879 ... | 136 | 16 | 0 |
| Telemachus and Calypso, 44in. by 32in.... ... ... ... ... | 1879 ... | 189 | 0 | 0 |
| Horace and Virgil, small oval ... | 1879 ... | 73 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Pliny at Misenum ... ... ... | 1879 ... | 59 | 17 | 0 |
| La Bergère des Alpes, oval ... ... | 1879 ... | 430 | 10 | 0 |
| Venus Attired by the Graces, 40in. by 32in. ... ... ... ... | 1879 ... | 535 | 10 | 0 |
| The Judgment of Paris ... ... | 1879 ... | 462 | 0 | 0 |
| Portrait of Lady Northwick and Child, 50in. by 42in. ... ... | 1879 ... | 850 | 10 | 0 |
| Rinaldo and Armida, 50in. by 42in.... | 1879 ... | 220 | 10 | 0 |
| Ulysses in the Island of Corea ... | 1879 ... | 105 | 0 | 0 |
| Virgil Writing his Epitaph ... ... | 1879 ... | 99 | 15 | 0 |
| Cornelia (mother of the Gracchi), 60in. by 45in. ... ... ... | 1879 ... | 147 | 0 | 0 |
| Hector and Paris, 44in. by 32in. ... | 1879 ... | 120 | 15 | 0 |
| Achilles Discovered by Ulysses, 44in. by 32in. ... ... ... ... | 1879 ... | 126 | 0 | 0 |
| Cleopatra and Augustus, Alexander and Campaspe ... ... ... | 1879 ... | 57 | 15 | 0 |
| Cupids at Play, oval ... ... ... | 1879 ... | 115 | 10 | 0 |
| Lavinia, Palæmon, Damon, Musidora | 1879 ... | 94 | 10 | 0 |
| Scene from "The Temple of Gnide" | 1879 ... | 110 | 5 | 0 |
| Cleopatra Passing the Cup ... ... | 1879 ... | 68 | 5 | 0 |
| Angelica Kauffman and Clio ... | 1879 ... | 110 | 5 | 0 |

Since 1879 the following have been sold:

| | | | | |
|---|---|---|---|---|
| Virgil Asleep, Horace's Dream, Walker's sale ... ... ... | 1883 ... | 173 | 5 | 0 |
| Portrait of Lady and three children | 1886 ... | 173 | 5 | 0 |
| Portrait of Gentleman and three sons | 1886 ... | 63 | 0 | 0 |
| Portrait of Mrs. Bates, Exeter's sale | 1888 ... | 360 | 0 | 0 |
| Shepherdess (Griselda), Wells's sale | 1890 ... | 220 | 0 | 0 |
| Children with Fruit, Denistown's sale | 1894 ... | 262 | 0 | 0 |
| Children with Birds' Nest, Denistown's sale ... ... ... ... | 1894 ... | 210 | 0 | 0 |

**Kaulbach (Wilhelm von).**—B. Arolsen, 15th October, 1805; D. Munich, 7th April, 1874; S. Cornelius; P. history and portraits. There have been several German artists of the name of Kaulbach, but Wilhelm is by far the most celebrated, and one of the greatest painters among the modern Germans. His father was a goldsmith, and taught him the first principles of art; yet his master, as a painter, was Cornelius, under whom he began to study at Düsseldorf in 1821, and whom he accompanied to Munich in 1825. Kaulbach soon made himself a great reputation by his "Apollo among the Muses" and the wall-paintings in the palace of the Duke Maximilian. From 1834 to 1837 he was engaged in painting for Count Raczynski "The Battle of the

Huns." In 1839 he went to Rome, and in 1847 he commenced his greatest works, the frescoes in the "Treppenhaus" of the new museum at Berlin. In the same year he was made Director of the Academy at Munich. As a designer Kaulbach drew illustrations of the works of Shakespeare, Schiller, and Goethe. He made some of the sketches for his works in oil, but he was essentially a painter in fresco.

**Kay** (**John**).—B. Dalkeith, April, 1742; D. 1830; S. ——; P. miniatures and caricatures. His father was a stonemason, and John was apprenticed to a barber. Having a taste for drawing, however, the latter, about 1782, abandoned his trade in Edinburgh, and set up as a miniature-painter. His portraits were very lifelike, but often verged on caricature, and he published two volumes of etchings under the title of "Kay's Edinburgh Portraits." He is said to have etched 900 plates.

**Kay.**—*See* **Key.**

**Kearney** (**William Henry**).—B. 1801; D. London, 1858; S. ——; P. landscapes and figures. He was one of the foundation members and Vice-President of the Institute of Painters in Water-colours, and exhibited, between 1823 and 1858, nine landscapes at the Royal Academy and six in Suffolk Street.

**Keempeneer** or **Campana** (**Pedro de**).—B. Brussels, 1503; D. Brussels, 1570; S. ——; P. history. Although this painter's chief works are in Spain, and he is mostly called Campana, his family name is said to have been Keempeneer. He was therefore probably a Fleming. He went young to Rome, and if he did not work under Raphael, he made a very successful study of that master's works. Campana painted the triumphal arch erected at Bologna in 1530, when Charles V. visited that city. He was invited to Spain by the Emperor, and there are capital pictures by him at Seville and elsewhere in that country.

**Keerinckx, Keirincx, Kerrincks, Kerrincx,** or **Carings** (**J. C.** or **A.**).—B. Utrecht, 1590; D. Amsterdam, 1646; S. ——; P. landscapes. It is probable that there were two painters of this name, as Walpole mentions a landscape signed "J. C. Keirincx," and there is one at Dresden signed "A. Kerrincx." The former was the artist who came to England in the reign of Charles I. and painted the royal houses in Scotland. Poelenburg painted the figures in many of his pictures, in which the trees in the foreground are unusually large and the colouring is brown.

There are, however, landscapes of a different and more natural character, in which the figures are those of country people, that may possibly be by A. Keirincx. In the following all the figures are by Poelenburg:

| | | £ | s. | d. |
|---|---|---|---|---|
| Baptême de S. Jean, Lebrun's sale ... | 1778 ... | 65 | 0 | 0 |
| A woody landscape, with a nymph and satyrs dancing, Michell's sale | 1819 ... | 10 | 10 | 0 |
| A landscape, with the story of Apollo and the Sibyl, Balme's sale ... | 1823 ... | 18 | 18 | 0 |

**Kendrick (Emma Eleonora).**—B. 1788; D. 6th April, 1871; S. her father; P. miniatures. Miss Kendrick was the daughter of Josephus Kendrick, the sculptor. She exhibited for the first time at the Royal Academy in 1811, and in 1831 she was appointed miniature-painter to the King. In all she exhibited in London 159 miniatures. She published in 1830 a work on miniature-painting.

**Kennedy (William Denholm).**—B. Dumfries, 1813; D. 2nd June, 1865; S. Royal Academy; P. figures and landscapes. At the age of seventeen Kennedy came to London, where he became acquainted with Etty, and was on intimate terms with the latter up to the time of his death, in 1849. Kennedy obtained the gold medal in 1835 for his "Apollo and Idas," was elected a travelling student in 1840, and lived two years in Italy. From 1833 to 1865 he exhibited in all ninety works in London. Kennedy's pictures are well composed and rich in colour. Of many of them the subjects are scenes in Italy, in which country from 1841 he resided again for three years.

**Kensett (J. F.).**—B. Cheshire, U.S.A., 1818; D. 1873; S. ——; P. landscapes. He was an engraver of bank-notes, but gave up that business to become a painter. At the Royal Academy exhibition "A View of Windsor Castle" by him was much admired, and he was one of the best landscape-painters that the United States have produced. Kensett spent nearly seven years in Europe. His picture of "A Glimpse of the White Mountains" was exhibited at the Paris Exposition of 1867, and a similar subject at that of 1878. In the United States, landscapes by him have been sold at prices ranging from £100 to £1000.

**Kent (William).**—B. Yorkshire, 1685; D. Burlington House, London, 12th April, 1748; studied in Rome; P. history and portraits. Although most known as an architect, Kent began

life as a painter. He arrived in London in 1704, and was sent by friends he made in the metropolis to Rome, in 1710. There also he made friends, including Lord Burlington. After a short visit to London, he returned to Rome, and did not settle in London until 1719. Through Lord Burlington's influence, Kent obtained employment as a portrait-painter, but his pictures are very poor and meretricious. He painted also an altar-piece for S. Clement's Church, which Hogarth ridiculed and the Bishop had removed in 1725. In 1730 he made another journey to Italy. Kent decorated Wanstead House, Rainham, and painted ceilings for Sir Robert Walpole at Hampton, but finally devoted all his time to architecture, in which he was not much more successful than he had been in painting. He had much influence on public taste, and his greatest successes were those he achieved in landscape gardening.

**Kerck (Hems).**—*See* **Heemskerck (Maerten).**

**Kerrincks** or **Kerrincx.**—*See* **Keerinckx.**

**Kerseboom (Friedrich).**—B. Solingen, 1632; D. 1690; S. Lebrun; P. portraits. After studying at Amsterdam, this painter went to Paris, where he worked under Lebrun. Subsequently he passed several years at Rome, and then came to England. Here he practised as a portrait-painter, up to 1690. The Royal Society possesses the portraits of Robert Boyle, Francis Aston, and John Evelyn, by Kerseboom; but his drawing was poor and his colouring black.

**Kessel (Van).**—There were at least six painters of this name, natives of Antwerp. Of these the most known were Jan the elder, and his two sons Ferdinand and Jan the younger.

**Kessel (Ferdinand van).**—B. Antwerp, 1648; D. Breda, 1696; S. his father; P. still-life and landscapes. He was the eldest son of Jan the elder, and painted the same subjects and in the same style as his father. There is at Chatsworth a very fine miniature painting by him, called "Birds of Every Kind."

**Kessel (Jan van),** the elder.—B. Antwerp, 1626; D. Antwerp, 1679; S. Simon de Yos and Van Breughel; P. flowers, birds, insects, and allegorical subjects. He was captain of the Civic Guard of Antwerp, and as an artist was the most important of the family. The best examples of his very highly-finished style are two works in the gallery at Antwerp, entitled "The Four Quarters of the World, with their Animals and Products,"

and "An Armourer's Workshop." There are others in the great galleries of Europe, but at sales the pictures disposed of under the name of Van Kessel seldom produce high prices. The following are about the highest paid:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Festoon of Shells, Webb's sale ... | 1821 ... | 40 | 8 | 0 |
| A Concert of Birds, and An Assembly of Birds, a pair (belonged to Marie Antoinette), Maitland's sale ... ... ... ... ... | 1831 ... | 39 | 18 | 0 |

**Kessel (Jan van)**, the younger.—B. Antwerp, 1654; D. Madrid, 1708; S. his father; P. portraits and the same subjects as his father. He was the younger son of the elder Jan, whom he accompanied to Madrid; there he was appointed Court painter, and painted portraits of the two queens of Charles II. At Madrid there are also "The Story of Psyche" and some landscapes by him.

**Ketel (Cornelis)**.—B. Gouda, 1548; D. about 1609; S. Blocklandt, of Delft; P. portraits and allegorical subjects. He was the nephew of a painter of the same name under whom he first worked. When eighteen he went to Delft, where he studied with Antonio van Montfoort (Blocklandt). He next went to France, lived in Paris with Jean de la Hame, the king's glass-painter, and was employed at Fontainebleau. Thence he returned to Gouda, but owing to the troubled state of Holland he came to England in 1573. Here he was chiefly employed in painting portraits, yet an allegorical picture by him, representing "Wisdom Vanquishing Strength," having been presented to Sir Christopher Hatton, led to Ketel's being introduced at Court, also to his painting the portrait of Queen Elizabeth in 1578, and those of Lords Arundel and Pembroke. His portrait of Sir Christopher Hatton was probably painted rather earlier. Ketel, while here, married one of his own countrywomen. He left England in 1581, and settled at Amsterdam. There he was much employed, and painted among other pictures a large one of the officers of the train bands, which is still at Amsterdam, where also, in the Ryksmuseum, are portraits by him.

Ketel was in England at the same time as Federigo Zucchero. His portraits differ from the Italian's, not only in the drawing, but in the colouring, which is brown and rich. The figures are also mostly draped in dark dresses. When Ketel painted light dresses, ornaments, lace, and jewels, he finished them nicely, but

not very highly. He was a very eccentric man, and finished his career by painting with his fingers and toes.

**Keulen (Janson van).**—*See* **Janson van Ceulen.**

**Keys (The).**—There were several painters of a name which has been written Key, Kay, Keyen, Kaen, Keyn, Cay, and Quaye, and all belonged to a family resident at Breda, from which place some of them moved to Antwerp in the sixteenth century. Of these, the most known was Willem, under whose name the portraits painted by the others have been sold.

**Key (Adriaan Thomas).**—B. about 1544; D. after 1589; S. Jan Hack and Willem Key; P. history and portraits. This painter was the son of a Thomas Key, and nephew of Willem Key. He was the pupil of Jan Hack at Antwerp, and a master in the Guild of S. Luke in 1568, but it is not known when he died. There are five portraits of Gilles de Smidt and his family by this Key at Antwerp, and a capital picture of "The Last Supper," with others, at Berlin. His works are superior to those by Willem Key, and his signature is a combination of the three letters A.T.K.

**Key (Willem).**—B. Breda, 1520; D. Brussels, 5th June, 1568; S. Lambert Lombard; P. history and portraits. In 1542 Key was a franc-maître in the Guild of S. Luke at Antwerp, and in 1550 he was made a citizen of that city and Dean of the Guild in 1552. While Key was painting the portrait of the Duke of Alva, the criminal judge waited upon the sitter to receive his orders respecting the fate of the Counts Egmont and Hoorn. The Duke, who bore a personal enmity to Egmont, ordered their immediate execution; and Key was so shocked at the peremptory manner in which the order was given, that he became ill on reaching his home, and died on the very day on which Egmont and Hoorn were executed. Most of Key's historical pictures have perished, but his portraits are little inferior to those by Sir Anthony More, and they are said to have been very life-like.

**Keyen.**—*See* **Key.**

**Keyl (Frederick William).**—B. Frankfurt-am-Main, 17th September, 1823; D. London, 5th December, 1871; S. Verboekhoven and Edwin Landseer; P. animals. This painter arrived in England in May, 1845, with the object of studying under Landseer, and became his favourite pupil. He was patronised by the Queen and Prince Albert, and examples of his painting are in the

Royal Collections. He is said to have disliked exhibiting his works; nevertheless, between 1847 and 1871 there were forty-two at the Royal Academy and thirty-four at the British Institution. He bestowed great pains on his works.

**Keyn.**—*See* **Key.**

**Keyser (Clara de).**—B. Ghent, about 1480; D. about 1560; S. ——; P. miniatures. Guicciardini speaks of this artist as celebrated for her miniatures and illuminations. He says that she visited most of the countries in Europe, and died at about eighty years of age.

**Keyser (Thomas de,** improperly named Theodorus).—B. Utrecht, 15th May, 1595; D. Amsterdam, November, 1679; S. ——; P. portraits and interiors. This artist was the second son of Hendrik de Keyser, a celebrated Dutch architect and sculptor. So little is known of his life that, until recently, he was always named Theodoor in the Dutch books on Art, yet he was one of the great portrait-painters of Holland, contemporary with Frans Hals and Rembrandt. He was twice married, his first wife being Ray Ke van Wildert, of Antwerp, and the second Aeltje Heÿmerick, of Amsterdam, and there is good reason to believe that the dates of his birth and death which we have given are correct. His masterpiece is the group of "The Four Burgemeesters of Amsterdam in consultation as to the Reception of Maria de' Medicis." This and the portrait of a magistrate are at The Hague, and there are others at Amsterdam and in other great galleries on the Continent. There is likewise an excellent example of his smaller works in our own National Gallery. The "Four Burgemeesters" was formerly in the celebrated Braamcamp Collection, at the disposal of which, in 1777, it is said to have been sold.

Portraits by T. de Keyser so seldom appear at sales that we can only cite three:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait d'homme, Vis-Blockhuysen's sale ... ... ... ... ... | 1870 ... | 60 | 0 | 0 |
| Famille Hollandaise, Schorf's sale ... | 1876 ... | 60 | 0 | 0 |
| Portrait, Neven's sale... ... ... | 1879 ... | 145 | 0 | 0 |

**Keyser (Willem de).**—B. Antwerp, about 1647; D. 1692; S. ——; P. history and portraits. Although originally an eminent jeweller, De Keyser combined with his trade considerable skill as a painter in oil, miniature, and enamel. Having painted a picture

for the English nuns at Dunkirk, they were so much pleased with it that they persuaded him to try his fortune in England, and gave him a letter of introduction to Lord Melfort, who was in favour with James II. The Revolution of 1688 destroyed De Keyser's hopes of success here and caused his death. His daughter painted small portraits and made copies in oil.

**Kidd (William).**—B. Scotland, ——; D. London, 24th December, 1863; S. ——; P. humorous scenes. Nothing is known of the life of this artist until he came to London, where he painted pictures embodying scenes of humour or pathos. Between 1817 and 1853 he exhibited, of pictures classed as domestic, thirty-three at the Royal Academy, sixty-eight at the British Institution, and eighty-eight in Suffolk Street. Many of his pictures were engraved, among others one generally known as "The Poacher Detected." Kidd was a man of much talent, but he was always ill or in difficulties, and towards the end of his life was a pensioner of the Royal Academy.

**Kirby (Joshua).**—B. Parham, 1716; D. Kew, 20th June, 1774; S. Gainsborough; P. architecture and landscapes. He was the son of a coach- and house-painter at Ipswich, and the friend of Gainsborough, who induced him to try landscape-painting. Joshua studied perspective, and after he came to London taught it at the S. Martin's Lane Academy. He also taught drawing to the Prince of Wales (George III.), who appointed him clerk of the works at Kensington Palace. For a short time he was Secretary to the Incorporated Society of Artists, and exhibited views of Richmond Park. Some of his views were engraved by Woollet, in 1763.

**Klerck** or **Clerck (Hendrik de).**—B. probably Brussels, 1570; D. about 1625; S. Marten de Vos; P. history, etc. He imitated the manner of his master in painting, and was also a poet. There are pictures by him in the churches in Belgium, but his best works are those on a small scale. At Salamanca's sale in 1866 a "Festin des Dieux," by De Klerck, on copper, was sold for about £60.

**Klingstadt (Claude Gustave).**—B. Riga, 1657; D. Paris, 1734; S. ——; P. miniatures. This artist served as a soldier in Sweden and subsequently in France. He worked often with Indian ink, and became so celebrated for painting snuff-boxes that he was known as "Le Raphael des Tabatières."

**Kneller** or **Kniller** (**Godefroid** or **Godfrey**).—B. Lubeck, 1646; D. Twickenham, 7th November, 1723; S. Rembrandt and Bol; P. history and portraits. The son of Zacharius Kneller, an inspector of mines, who settled at Lubeck, the future painter, Godefroid, was sent to Leyden to study mathematics and fortification, as it was intended that he should become a soldier. He showed, however, so strong an inclination towards painting, that his father consented to his studying under Rembrandt and Bol. On his return to Lubeck he painted a picture representing "Youth Instructing Age," that was much admired, and which is now in the public library at Lubeck. In 1672 Kneller went to Rome, where he studied under Carlo Maratti and Bernini. From Rome he travelled to Venice. There he painted some portraits, among others that of Cardinal Bassadonna. After his return from Italy he lived some time at Hamburg, and while there was induced by a merchant named Banks to try his fortune in England. Kneller's portraits of Mr. Banks and the Duke of Monmouth were so successful, that Charles II. was induced to sit to him; but it is said that, to save himself trouble, Charles required that when he sat to Sir Peter Lely, the new painter, Kneller, should paint his portrait at the same time. As Kneller worked much more quickly than Lely, he soon became as fashionable a painter as Lely had been, and the death of Lely a few years later put an end to any rivalry between them. From the reign of Charles II. to that of George I. Kneller was Court painter, and there was hardly a person of distinction who lived in that period whose portrait was not painted by Sir Godfrey Kneller. This alone renders his portraits very interesting, independently of the merit which many of them possess as pictures.

Kneller was knighted in 1692, and made a baronet in 1715. From 1681 to 1705 he lived in Covent Garden, and then removed to a house called at that time Whitton Hall, but subsequently known as Kneller Hall. He was a Justice of the Peace, and many stories are told of the manner in which he indulged his wit when on the bench, and how capable he was of holding his place among the wits of the time—Pope and others, with whom he lived on terms of intimacy. Although he lost largely by the South Sea scheme, Kneller left property valued at £2000 a year. He was buried in Twickenham Church, and Pope wrote the epitaph on him which was placed in Westminster Abbey. Kneller married Susannah Cowley, the daughter of a clergyman, of Henley-on-Thames. They had no children, but Kneller left a

natural son, Godfrey Huckle, to whom he bequeathed property on condition that the son took the name of Kneller.

Kneller's portraits vary so much that we might imagine he painted them according to the price he was likely to be paid for them. Some of his early sketches of heads are more masterly than his finished pictures, in some of which a great part of the work must have been done by his numerous assistants.

The following are the prices at which some interesting portraits by Kneller have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of the Duke of Berwick, Earl Waldegrave's sale ... ... | 1763 ... | 37 | 16 | 0 |
| The Crucifixion, in which Kneller has introduced a portrait of himself | 1792 ... | 17 | 6 | 6 |
| Portrait of himself, Sir J. Reynolds' sale ... ... ... ... ... | 1795 ... | 8 | 18 | 6 |
| Portrait of Sir Christopher Wren, Earl of Bessborough's sale ... | 1801 ... | 8 | 18 | 6 |
| Portrait Head of Congreve, Earl of Bessborough's sale ... ... | 1801 ... | 11 | 0 | 6 |
| Portrait of Alexander Pope, Earl of Bessborough's sale ... ... | 1801 ... | 9 | 19 | 6 |
| Portrait of Sir Isaac Newton ... ... | 1802 ... | 9 | 19 | 6 |
| Portrait of Addison, Marquis of Lansdowne's sale ... ... ... | 1806 ... | 3 | 5 | 0 |
| Portrait (a drawing) of the Duke of Monmouth, Coxe's sale ... ... | 1815 ... | 3 | 0 | 0 |
| Portrait of Betterton, the Actor, Garrick's sale ... ... ... | 1823 ... | 5 | 15 | 6 |
| Portrait of himself as a young man, Earl of Waldegrave's sale ... | 1842 ... | 50 | 8 | 0 |
| Portrait of William II., oval ... ... | 1859 ... | 15 | 15 | 0 |
| Portrait of Dr. Busby in black cap and gown, Barrett's sale... ... | 1859 ... | 30 | 9 | 0 |
| Portrait of the Duchess of Grafton (water-colour) ... ... ... | 1872 ... | 147 | 0 | 0 |
| Portrait of the Duchess of Grafton, half-length ... ... ... ... | 1879 ... | 68 | 5 | 0 |
| Portrait of James II. (water-colour), 93in. by 57in., Duke of Hamilton's sale ... ... ... ... | 1882 ... | 105 | 0 | 0 |

**Kneller (John Zachary).**—B. Lubeck, 1635; D. London, 1702; S. Rembrandt and Bol; P. decorations in fresco. He was elder brother of Sir Godfrey, travelled with him on the Continent, and came with him to England. John assisted his brother, and made copies in water-colours of Godefroid's portraits.

**Knight (John Prescott).**—B. Stafford, 1803; D. London, 26th March, 1881; S. G. Clint; P. portraits, marine subjects, and landscapes. This clever painter was the son of Knight the comedian. He was at first placed in a merchant's office. On leaving this employment he was allowed to follow his own inclinations, and studied at Lago's school and at the Royal Academy. John P. Knight's early works were subject-pictures or landscapes; but he soon devoted all his time to painting portraits, and became eminent in that branch of art, for his portraits were firmly executed and well drawn and coloured. He was elected an Associate of the Royal Academy in 1836, a full member in 1844, and was secretary for nearly thirty years. He was also teacher of perspective for many years. Knight was the official who was knocked down in one of the exhibition-rooms of the Academy by an offended artist whose pictures had been turned out, although we believe he was not answerable for the offence—he was a small man, and perhaps was picked out on that account; moreover, his wit was sharp, and may have helped to bring about the catastrophe. This wit and his beautiful tenor voice were, however, fully appreciated by his brother members of the Council. John Prescott Knight exhibited in all 275 works, chiefly portraits, 227 at the Royal Academy, twenty-two at the British Institution, and twenty-six in Suffolk Street; but few have been offered for sale, and they must be mostly in the possession of private families.

**Knight (William Henry).**—B. Newbury, 26th September, 1823; D. 31st July, 1863; S. Royal Academy; P. domestic scenes and portraits—particularly of children. Knight's father kept a school at Newbury. The son was placed in a solicitor's office, but soon showed a talent for drawing, and, encouraged by two of his pictures having been exhibited by the Society of British Artists, he came to London to try his fortune, entered the Schools of the Academy, and supported himself with difficulty by painting portraits. He exhibited, of works classed as domestic, between 1844 and 1863, twenty-nine at the Royal Academy, seventeen at the British Institution, and eight in Suffolk Street. His pictures are generally small and true to nature. He excelled in painting children. The following are the prices at which some of his best works have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Lost Change, Grant's sale ... | 1863 ... | 200 | 11 | 0 |
| The Trump Card, Eyland's sale ... | 1866 ... | 126 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Lost Change, 22in. by 30in., Dixon's sale ... ... ... | 1873 ... | 148 | 1 | 0 |
| Feeling the Bumps, 12in. by 10in., Montefiore's sale (bought in) ... | 1874 ... | 126 | 0 | 0 |
| Base-ball, 19in. by 25in., Brooks's sale ... ... ... ... ... | 1879 ... | 136 | 10 | 0 |

**Kniller.**—*See* **Kneller.**

**Koeberger, Coeberger,** or **Coeberghen (Wenceslaus).**—B. Antwerp, 1554; D. Brussels, 23rd November, 1634; S. Maerten de Vos; P. history and portraits. According to the register of the Guild of S. Luke, at Antwerp, Koeberger was admitted in 1573 as a pupil of Maerten de Vos and became a master in 1605. Cornelius Couberghen, who was also a master in the Guild in 1620, was probably his son, and, according to Kramm, it was the portrait of the son, not of the father, that Van Dyck painted, and which was engraved by Lucas Vosterman. Wenceslaus went to Italy about 1583, resided for some time at Naples, and married the daughter of Jan Francken, a Flemish artist with whom he lived in that city. One of Koeberger's most celebrated pictures was "The Martyrdom of S. Sebastian," and it has been asserted that Rubens was jealous of the praise bestowed upon it; but as the picture was not finished until 1601, and Rubens left Flanders in 1600 and did not return until 1609, unless the picture was painted in Italy, this seems very improbable. From Naples Koeberger went to Rome, where he remained for some years, and, his first wife having died, married a second.

Besides being an excellent painter, Koeberger was a good architect, engineer, and numismatist, and was much employed by the Cardinals Aldobrandini, the nephews of Clement VIII. He had returned to Flanders by 1605, and then, as has been stated, became a master in the Guild at Antwerp. The same year he was appointed architect and engineer to the Archduke, and in 1618 he was made Director of the Monts de Piété, which he introduced into Flanders. There are many fine pictures by Koeberger in the churches of that country, but his chief merit is traceable to the fact that he built several very fine ones, and superintended some very useful drainage works.

**Koeck** or **Coucke (Pieter).**—B. Alost, ——; D. 1550; S. R. van Orley; P. history and portraits. This artist was painter to Charles V. He travelled into Italy and Turkey, where the Sultan

presented him with a large sum of money. On his return he was made Director of the vast Flemish manufactory of tapestry. He also produced many of the ornamental structures when Philip II. visited Antwerp, among other things, the great Giants which figure in the fêtes at that city. Koeck was an excellent architect and mathematician, and painted both in oils and in distemper. There are pictures by him at Brussels.

**Koedyck** or **Coedyk** (**Nicolaas**).—B. Zaandam; D. ——; S. probably P. de Hooch; P. portraits and interiors. Everything relative to this painter is uncertain, except that his pictures are so well painted and coloured that many of them pass as being by the greater masters of the time at which he lived. He is said to have been employed by Peter the Great, but he certainly lived in the latter half of the seventeenth century. The year 1681, given as that in which he was born, is wrong, as P. de Hooch died between 1676 and 1679. Koedyck's works are highly finished and rare. Among them the portrait in the Ryksmuseum, at Amsterdam, long said to be that of Piet Hein, is now thought to be that of the famous Admiral Marten Harpertzoon Tromp.

The following prices have been paid for pictures that were certainly by Koedyk:

| | | £ | s. | d. |
|---|---|---|---|---|
| Deux Scènes d'Intérieur, Braamcamp's sale ... ... ... ... ... | 1771 ... | 500 | 0 | 0 |
| Le Pansement, Demidoff's sale ... | 1863 ... | 40 | 0 | 0 |

**Koekkoek** (**Barend Cornelis**).—B. Middleburg, 1803; D. Cleves, 1862; S. his father, Schelfhout, and Van Os; P. landscapes and marine subjects. There have been several Dutch artists of the name of Koekkoek. Barend Cornelis, the best-known of them, was the son of Jan Herman Koekkoek, a painter of sea-pieces, and member of the Academy at Amsterdam, who died in 1851. The son studied under the masters we have named, and in the Academy at Amsterdam. He travelled in Germany, and in 1850 he published a book of "Souvenirs and Communications." The King of Holland bought many of his pictures, for which Barend also received medals in Paris, Amsterdam, and The Hague, and was made a Knight of the Order of the Lion (Netherlands), and of the Order of Leopold of Belgium. He was also a member of several academies, including the Society of Arts in London. Many of his pictures were exhibited in England. The following are the prices at which some have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Frozen River, C. Brind's sale ... | 1844 ... | 81 | 18 | 0 |
| Road through a Wood, C. Brind's sale | 1844 ... | 80 | 17 | 0 |
| The Wreck (bought in), Davies's sale | 1855 ... | 136 | 10 | 0 |
| View in Saxon Switzerland, Redpath's sale ... ... ... ... ... | 1857 ... | 159 | 12 | 0 |
| Town on the Rhine, dated 1818, Scarisbrick's sale... ... ... | 1861 ... | 141 | 15 | 0 |
| A Wreck, 33in. by 25in., Charlton's sale ... ... ... ... ... | 1863 ... | 152 | 5 | 0 |
| Renier Klaashlu Fighting the Spaniards (bought in), Catling's sale ... ... ... ... ... | 1864 ... | 126 | 0 | 0 |
| Summer, river scene, Oppenheim's sale | 1864 ... | 136 | 10 | 0 |
| Winter scene, Oppenheim's sale ... | 1864 ... | 215 | 10 | 0 |
| Wooded landscape, 40in. by 30in. ... | 1865 ... | 106 | 0 | 0 |
| View of Luxembourg (bought in) ... | 1867 ... | 295 | 0 | 0 |
| View of Luxembourg, dated 1851, Wheeler's sale ... ... ... | 1871 ... | 127 | 1 | 0 |
| Frozen River, buildings, figures skating, dated 1857, Middleton's sale ... ... ... ... | 1872 ... | 189 | 0 | 0 |
| Interior of a Wood, Strousberg's (Paris) sale... ... ... ... | 1874 ... | 1084 | 0 | 0 |
| Coast scene—Wreck, 20in. by 28in., Mendel's sale ... ... ... | 1875 ... | 78 | 15 | 0 |
| Forest scene, Potter's sale ... ... | 1876 ... | 283 | 10 | 0 |
| Off Antwerp, 15in. by 21in., Brooks's sale ... ... .. ... ... | 1879 ... | 68 | 5 | 0 |
| Winter in Belgium, 21½in. by 27½in., Kurtz's executors' sale ... ... | 1880 ... | 320 | 5 | 0 |
| The Ferry-boat, dated 1852, Pasteur's sale ... ... ... ... ... | 1880 ... | 157 | 10 | 0 |
| Landscape, road through a wood, 46in. by 36in., Kurtz's executors' sale | 1881 ... | 100 | 16 | 0 |
| On the Meuse, 35in. by 45in., Kurtz's executors' sale ... ... ... | 1881 ... | 299 | 15 | 0 |

**Koninck, Koning, Koningh,** or **Coninck (Philip de).**—B. Amsterdam, 5th November, 1619; D. Amsterdam, October, 1689; S. Rembrandt; P. landscapes, history, and portraits. The earliest known fact relative to this painter is that he was a pupil of Rembrandt. He was twice married, and his second wife, whom he married on the 24th April, 1657, was Magrieta (born Van Ryn), widow of Pieter Valentyn. It is not known, however, that she was a relation of Rembrandt. Philip de Koninck painted some historical pictures, and one, "Render unto Cæsar

what is Cæsar's," was sold at Vreesman's sale in 1816 for £50. He painted also, among other portraits, a fine one of the Dutch poet Vondel, when sixty-nine years of age; and there is another by him of himself in the Uffizi at Florence. His fame rests, however, principally on his landscapes, in which Lingelbach, Dirk van Bergen (not Berchem), and A. van de Velde often painted the figures. They generally represent a wide expanse of flat country, with the horizon very high and the effects of sunlight and the shadows of clouds striking on different parts of the landscape. The management of the perspective is often excellent, and the colouring clear and golden. There are fine examples of these landscapes at Amsterdam, Rotterdam, and The Hague, and in our National Gallery. They are otherwise rather rare, and the following list contains most of those that have been sold by auction since 1769:

| | | £ | s. | d. |
|---|---|---|---|---|
| Large landscape, Pope Paul IV.'s sale | 1770 | 23 | 0 | 0 |
| View in Guelderland, Baron de Grote's sale | 1776 | 64 | 0 | 0 |
| View in Holland, Earl of Bessborough's sale | 1801 | 43 | 1 | 0 |
| View in Holland, Earl of Bessborough's sale | 1801 | 178 | 0 | 0 |
| View in North Holland | 1803 | 47 | 5 | 0 |
| Render unto Cæsar what is Cæsar's, Vreesman's sale | 1816 | 50 | 0 | 0 |
| View in Flanders | 1819 | 39 | 18 | 0 |
| Bird's-eye view, Delahante's sale | 1825 | 211 | 0 | 0 |
| Rembrandt's Mill, G. Hibbert's sale | 1829 | 128 | 0 | 0 |
| Bird's-eye view in Holland, Emmerson's sale | 1829 | 52 | 10 | 0 |
| A Boy with a Bladder, Emmerson's sale | 1829 | 26 | 5 | 0 |
| Scene near Haarlem, R. S. Vestall's sale | 1830 | 44 | 2 | 0 |
| Bird's-eye view, Cholmondeley's sale | 1831 | 22 | 1 | 0 |
| View in North Holland (Lebrun's, engraved), Lord Mulgrave's sale | 1832 | 48 | 6 | 0 |
| View in Guelderland, with figures by A. van de Velde, Sir C. Bagot's sale | 1836 | 143 | 17 | 0 |
| Landscape, peasants driving cattle to a river, Sir G. Warrender's sale | 1837 | 42 | 0 | 0 |
| Bird's-eye view, figures by Lingelbach, Fletcher's sale | 1838 | 588 | 0 | 0 |
| Landscape, flat country, Lord Granville's sale | 1845 | 525 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape (see 1838), Higginson's sale | 1846 | 1050 | 0 | 0 |
| View over a valley, from Lafitte Collection, Mawson's sale ... ... | 1855 | 294 | 0 | 0 |
| Extensive view, from Pourtales Collection ... ... ... ... ... | 1856 | 409 | 0 | 0 |
| Woody scene, woman, child, shepherd, and cattle, Lord Shrewsbury's sale ... ... ... ... ... | 1857 | 80 | 17 | 0 |
| Alexandre le Grand devant Jerusalem, Van den Schrieck's sale ... ... | 1861 | 20 | 0 | 0 |
| Landscape, town, windmill, Brandt's sale ... ... ... ... ... | 1865 | 80 | 17 | 0 |
| Portrait d'Homme, Poniatowski's sale | 1867 | 75 | 0 | 0 |
| Landscape, cattle by P. Potter, Angerstein's sale ... ... ... | 1874 | 262 | 10 | 0 |
| Bird's-eye view, 35in. by 43in., Sir W. Knighton's sale ... ... ... | 1885 | 94 | 10 | 0 |
| Bird's-eye view, 60in. square, Lord Cholmondeley's sale ... ... | 1886 | 472 | 10 | 0 |
| Bird's-eye view over river, Addington's sale ... ... ... ... | 1886 | 200 | 0 | 0 |
| Bird's-eye view of river ... ... | 1890 | 435 | 0 | 0 |
| Bird's-eye view, Heywood's sale ... | 1893 | 945 | 0 | 0 |

**Koninck (Salomon).**—B. Amsterdam, 1609; D. before 1668; S. François Vernando and Nicolaas Moyaart; P. history, portraits, and genre. He was the son of a jeweller of Antwerp, who settled at Amsterdam. Salomon became a member of the Guild of Painters at Amsterdam, in 1630, and in painting and etching adopted the style of Rembrandt, to whom some of his works have been attributed. They are to be found in all the great galleries of Europe, and four have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ before Pilate, Van der Mark's sale ... ... ... ... ... | 1773 | 12 | 0 | 0 |
| Le Dernier de César, Le Roy d'Etiolles' sale ... ... ... ... ... | 1861 | 70 | 0 | 0 |
| Jeune Hollandaise, Le Roy d'Etiolles' sale ... ... ... ... ... | 1861 | 180 | 0 | 0 |
| Interior, Heywood's sale ... ... | 1893 | 378 | 0 | 0 |

**Krabbetje.**—*See* **Asselin (Jan).**

**Kraebeth, Krabeth,** or **Crabeth (Dirk** and **Wouter Pieterszoon).**—B. Gouda; D. ——; S. ——; P. history and portraits. As these two brothers worked together, and were the most celebrated glass-painters of their time, they cannot be separated. Very little is known of their lives, but their finest

works were produced between 1555 and 1571, which cannot be reconciled with Kramm's assertion that some of them were executed as late as 1644. Probably, as Wouter left a son, a painter, of the same name, who, as well as his father, went to France and Italy, there is some confusion relative to them. Their finest works are at Gouda, but they were employed by the King of Spain, Margaret of Austria, and other sovereigns, and even by private individuals. There are, for instance, in the private chapel at Champigny (Indre et Loire), in France, some windows representing scenes in the life of S. Louis, which are remarkably fine. On them the artist's name is written "Krabeth."

**Kranach.**—*See* **Cranach.**

**Kuilenburg.**—*See* **Cuylenburg.**

**Kulmbach** or **Culmbach** (**Hans Fuss** or **Suess** [improperly Wagner], called **Hans von**).—B. Kulmbach, ——; D. before 1523; S. J. Walch (Jacopo de Barbari) and Albrecht Dürer; P. history and portraits. Little is known of the life of this artist, but he certainly worked long under Dürer, and his pictures are among the finest examples of German painting at the time in which he lived. The most celebrated are the Tucher altar-piece in S. Sebald's Church at Nuremberg, and "The Adoration of the Kings," in the Museum at Berlin, which is dated 1511. Others are in the Uffizi at Florence and at Cracow. On one of the latter he has written his name "Suess." He excelled in composition and colouring, and if his works show less imagination than those of Dürer, they are more true to nature than those of that master. Although the date given as that of the death of this artist is the result of the latest researches, there is said to be a picture bearing his signature dated 1530, and some writers have placed his death as late as 1540.

**Kupezky** (**Johann**).—B. Pösing, 1667; D. Nuremberg, 1740; S. Klaus; P. portraits. This painter was the son of a weaver, but studied painting under a Swiss artist named Klaus, whom he accompanied to Vienna. After visiting Venice, Rome, and Lombardy, and passing twenty years in Italy, he settled in Vienna, where he was made painter to Joseph I. Kupezky painted portraits of many distinguished personages of his time, among others that of Peter the Great when he was at Carlsbad.

**Kuyp.**—*See* **Cuyp.**

**Laar** or **Laer** (**Pieter van**), called Bamboccio and Snuffelaer. —B. Haarlem, about 1613; D. Haarlem, 1673-4; S. Jan van

Campen; P. fairs, mountebanks, and hunts. Theodorus Schrevelius, who was contemporary with Van Laar, asserts, contrary to what is stated by many authors, that this artist was born at Haarlem, and the dates of his birth and death which we give, for a variety of reasons, are probably correct. He went early to Italy, and returned to Haarlem in 1639. Subsequently he paid a second visit to Rome. Counting the two visits, he must have lived about sixteen years in Italy. There he was intimate with Claude Lorrain, Poussin, and Sandrart, and was generally esteemed for his talents and amiable character. He was a good musician as well as a painter, and etched about twenty plates.

Although Van Laar's pictures have great merit, they have seldom been sold for high prices; yet the landscape backgrounds of many of them are very successfully painted, and the figures and animals drawn with much spirit. Perhaps this is in some measure due to so many of them having darkened, owing to the bad grounds on which they were painted, for they were sought after both in Italy and in Holland during his lifetime. They have generally produced from £5 to £10 in sales, the exceptions being:

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Peter Healing the Lame, Knight's sale ... ... ... ... ... | 1819 ... | 55 | 13 | 0 |
| A Road Through a Cavern, with many figures, Balme's sale ... ... | 1823 ... | 12 | 1 | 6 |

**Laar** or **Laer** (**Roeland van**).—B. Haarlem, ——; D. Genoa, before 1639; S. ——; P. feasts, fairs, etc. He was the elder brother of Pieter van Laar, and painted in the same style; but he died young, before his brother returned to Holland in 1639.

**Labrador** (**Juan**).—B. probably in Estremadura, ——; D. Madrid, 1660; S. Morales; P. flowers, fruits, cook-shops, and still-life. Very little is known regarding this painter; but he was equal, if not superior, to any other Spanish artist who painted in the same style. There are some very beautiful pictures of flowers by him in the Royal Palace at Madrid.

**La Cave** (**P.**).—B. ——; D. ——; S. ——; P. landscapes. His landscapes, with figures and animals, are not rare, although all that is known of him is that he lived at the end of last century. There are four examples of his work at South Kensington, one dated 1806. The following prices have been paid for similar drawings:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Peasant Driving Cattle, Dr. Percy's sale ... ... ... ... ... | 1890 ... | 11 | 0 | 0 |
| The Midday Meal, Dr. Percy's sale... | 1890 ... | 4 | 0 | 0 |

**Ladbrookes (The).**—There have been at least five painters of this name who have exhibited in London. The three most known are mentioned hereunder. The other Ladbrookes were E. and F: the former exhibited a landscape at the Royal Academy in 1820; the latter, four domestic scenes in Suffolk Street, between 1860 and 1864. All the Ladbrookes taught drawing more or less.

**Ladbrooke (Henry).**—B. Norwich, 1800; D. 1870; S. his father; P. landscapes and moonlight scenes. He was the second son of Robert Ladbrooke, and was intended for the Church, but ultimately devoted his time to art. He exhibited at the Norwich Society of Artists. Henry Ladbrooke's works are very true to nature.

**Ladbrooke (John Berney).**—B. Norwich, 1803; D. Norwich, 1879; S. his father; P. landscapes. He was the third son of Robert Ladbrooke, but imitated Old Crome. He excelled in painting foliage, and he exhibited thirteen landscapes at the Royal Academy, ten at the British Institution, and thirty-five in Suffolk Street. He obtained good prices for his works.

**Ladbrooke (Robert).**—B. 1779; D. Norwich, 1842; self-taught; P. landscapes. He commenced life as a printer, yet adopted art as a profession. He and Old Crome married sisters. They were most active in the foundation of the Norwich Society of Artists, in 1805, but afterwards Ladbrooke quarrelled with Crome, and headed an opposition society. He exhibited largely at Norwich, chiefly views in Norfolk or on the Norfolk coast. Between 1811 and 1822 there were also five landscapes by him at the Royal Academy and eight at the British Institution. He also published "Views of Norfolk Churches," in five volumes.

Two pictures by Robert Ladbrooke have been sold as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Woody Landscape with Gipsies, Fish's sale ... ... ... ... | 1888 ... | 200 | 0 | 0 |
| River Scene, Fish's sale ... ... | 1888 ... | 310 | 0 | 0 |

**Laer.**—*See* **Laar.**

**Lafage,** properly **De la Fage (Raymond).**—B. L'Isle en Albigeois, or Lyons, 1650 or 1651; D. Lyons, 1683; self-taught;

P. designs and washed drawings. De la Fage was unquestionably one of the most extraordinary designers that France has produced, as he was entirely self-taught until 1667, when he went to Toulouse and called on Rivalz, then the principal artist in that city, to inquire if he could "draw for him the pictures which he painted." Rivalz was so astonished by the question from an uncouth country lad, that he good-naturedly allowed him to show the drawings he had brought with him, and, giving him some paper and pen and ink, told him to make a drawing of "Joshua Destroying the Amorites." In half-an-hour De la Fage produced a sketch which surprised Rivalz and Lafaille—the annalist, whose portrait he was painting—and upon the former remarking that the youth had not placed Joshua in the centre to make him the principal figure in the composition, after a few moments' reflection De la Fage fastened another sheet of paper to the first, and, adding some spirited groups of Israelites and Amorites fighting, thus placed Joshua in the centre. Rivalz was so delighted with the ingenuity of the lad, that he immediately took the latter under his protection, and De la Fage from that moment made such rapid progress as a designer that he soon became the wonder of his time. He appears to have formed himself by drawing from nature, copying the prints after Primaticcio, and at Toulouse by studying the works of Bachelier, the sculptor, a native of that place, who had worked under Michael Angelo.

De la Fage left Toulouse for Paris about 1670. After a short stay he proceeded to Rome, and visited many other places in Italy. He must, however, have returned to Paris, as he carried off, about three years later, the prize for design in the Académie du Roi. He was again at Rome in 1676, and it was then that Carlo Maratti, upon learning from De la Fage that he never painted, replied: "That is very fortunate, for if you had painted as well as you design I must have resigned my place to you." De la Fage appears to have then passed about three years in Rome, where he received the first prize for design given by the Accademia di San Luca. The drawings he made at that period in Italy with a reed pen are also the finest he produced. From Italy he went to Paris, where his drawings were much sought after. De la Fage, unfortunately for himself, led a most irregular life, and after his return to Toulouse, in 1682, left it, worn out by debauchery and excitement, for Lyons, where his death is said to have been caused by an accident very characteristic of the man. On arriving in front of the entrance to a friend's house, he spurred

his horse as he entered the gateway, intending to surprise the host, and his head struck the arch of the gateway with so much force that he was either killed upon the spot or died very shortly afterwards.

**Lafosse (Charles de).**—B. Paris, 1636; D. Paris, 1716; S. Lebrun; P. history and portraits. After studying under Lebrun this artist went to Italy and passed several years in that country. On his return to France he soon acquired the reputation of being a good painter. He was admitted into the Academy in 1673, and filled some of the principal posts in that institution. He was employed by Louis XIV., and was next invited to England by Lord Montagu, and decorated Montagu House, afterwards used as the old British Museum. It is said that Charles II. wished to retain him in this country, but Lafosse preferred to return to France, where he hoped to succeed Lebrun as painter to the King. The death of his friend and protector, the architect Munsard, prevented this, but Lafosse executed some very important works in fresco at the Invalides and at Versailles.

The composition in Lafosse's works is rich and poetical, the management of light and shade good, and some of the heads in them are not devoid of beauty. His colouring is brilliant, yet of the whole picture, owing to the figures being often short and the draperies badly disposed, the general effect is heavy. Of the prices paid for his pictures in oil the highest which can be cited is that for "Coriolanus" at De Selle's sale in 1761, which produced £40.

**Lagrenée (Louis Jean François).**—B. Paris, 1725; D. Paris, 1805; S. Carle van Loo; P. history. In 1749 he obtained for his picture of "Joseph Interpreting Pharaoh's Dream" the "grand prix," and went to Rome. He returned to Paris in 1753, was admitted into the Academy, and became a full member in 1755. He went to Russia, where the Empress Elizabeth made him Director of the Academy of S. Petersburg, and her principal painter. In 1781 Lagrenée was appointed Director of the French School at Rome, and painted while there some of his best pictures. Although he was nearly ruined by the great Revolution, he survived it, was afterwards Rector of the School of Fine Arts, and Conservator and Administrator of the Musée du Louvre. Many of his works were engraved, and he himself etched with great spirit. His son, Anselme François, was an inferior artist.

The following are the prices at which some of his pictures have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Ariadne, Portier's sale ... ... | 1770 ... | 8 | 0 | 0 |
| Trois Baigneures, Menar's sale ... | 1782 ... | 95 | 0 | 0 |
| Pygmalion, Paris sale... ... ... | 1864 ... | 40 | 0 | 0 |
| Paris et Hélène, Didier's sale... ... | 1868 ... | 25 | 0 | 0 |
| Pygmalion and Galathée (the engraved picture), Péreire's sale ... ... | 1872 ... | 125 | 0 | 0 |

**Laguerre (John)**, called Jack Laguerre.—B. London, ——; D. London, March, 1748; P. scenery, decorations, and caricatures. He was the son of the French artist Louis Laguerre, and a man of much talent, not only as a painter, but also as a singer, mimic, and caricaturist. He worked for some time for Hogarth, assisted Verrio in the ceilings at Windsor Castle, and engraved plates from scenes in the farce of "Hob in the Well." Though very clever and witty, he died in poverty.

**Laguerre (Louis)**, called Old Laguerre. — B. Paris, 1663; D. London, 20th April, 1721; S. Lebrun; P. history. His father was master of the royal menagerie under Louis XIV., who was the son's godfather. Louis was intended for the Church, but having an impediment in his speech, studied art under Lebrun. In 1683 he came to England and assisted Verrio at S. Bartholomew's Hospital. He was soon employed on his own account in decorating many fine mansions. King William gave him apartments at Hampton Court, where he painted "The Labours of Hercules." In 1711 he was elected Director of the Academy of Painting in London. He died suddenly at Drury Lane Theatre, where he went to be present at his son's benefit. Louis was employed by Sir Godfrey Kneller to paint the staircase of his house at Whitton, and Vertue speaks very favourably of him. Redgrave also says that as an artist he must take high rank with his contemporaries, and his large works at Marlborough House are proofs of his great ability.

**Lairesses (The)**.—There were five painters of this name, all natives of Liége. The two following were the most noted:

**Lairesse (Ernest)**.—B. 1635; D. 1675; S. his father; P. animals, flowers, and fruit. He was the son of Renier Lairesse, and went to Rome to study, and later to live at Bonn, where, during the bombardment of that town, most of his works were destroyed. He painted principally in *gouache*.

**Lairesse (Gerard).**—B. 1640; D. 1711; S. his father; P. history and portraits. Besides instruction from his father Renier Lairesse, he studied under Bertholet Flamelle. Gerard was obliged to leave Liége, and was in great distress until he became acquainted with Uilenburg, at Amsterdam, when his fortune began to mend, and he was soon occupied in decorating houses and palaces, and was much employed by the Prince of Orange, afterwards William III. In the midst of his success he had the misfortune to lose his sight; but resigned himself with courage to his fate and consoled himself with music, of which he had always been passionately fond, and by giving lectures on art. These were collected and published under the title of "Grand Livre des Peintres." The chief merit in Lairesse's pictures is the poetical manner in which he treated the subjects. He was also an excellent engraver. His brothers, Jacques and Jean, who painted flowers and fruit, accompanied him to Holland.

In a list of twenty pictures by Gerard Lairesse which have been sold in England since the beginning of this century, the prices range from £3 to £30. In France, and occasionally in this country, they have produced more, thus:

| | | £ | s. | d. |
|---|---|---|---|---|
| Les Elements, Blondel de Gagny's sale ... ... ... ... ... | 1776 ... | 100 | 0 | 0 |
| Adoration des Bergers, Randon de Boisset's sale ... ... ... | 1777 ... | 400 | 0 | 0 |
| Le Mariage de Jacob, Verhulst's sale | 1779 ... | 50 | 0 | 0 |
| Jacob and Laban, Calonne's sale ... | 1795 ... | 52 | 10 | 0 |
| Sculpture, a group of nymphs, Houghton's sale ... ... ... | 1859 ... | 41 | 0 | 0 |
| Psyche se plaignant à Junon, Brienen de Grootelindt's sale ... ... | 1865 ... | 55 | 0 | 0 |
| La Continence de Scipion, Couteaux's sale ... ... ... ... ... | 1865 ... | 35 | 0 | 0 |
| Jupiter and Antiope, 42in. by 54in., S. P. Miles's sale ... ... ... | 1884 ... | 136 | 10 | 0 |

**Lambert (George).**—B. Kent, 1710; D. 30th November, 1765; P. Hassell and Wootton; P. landscapes and theatrical scenery. He was the best landscape-painter of his time, and the figures in some of his works were painted by his intimate friend Hogarth. They are somewhat in the style of those by Gaspar Poussin. Many of the best were painted for the stage at Lincoln's Inn Fields Theatre, and in 1736 he was engaged as principal scene-painter at Covent Garden, where he assisted Rich (the manager) in many scenic improvements. Lambert was the

first President of the Incorporated Society of Artists and the founder of the "Beef-steak Club," which at first met in the scene-room at Covent Garden called the "thunder-and-lightning room." There is a good landscape by him in the Foundling Hospital, and Vivares and Mason engraved after him. He etched also two small upright landscapes. Some of the best of Lambert's scenery was burnt in Covent Garden Theatre in 1808. Since 1803 landscapes by him have been sold at from £4 to £16 5s.

**Lance (George).**—B. Little Easton, Colchester, 24th March, 1802; D. Sunnyside, near Birkenhead, 18th June, 1864; S. Haydon; P. fruit and still-life. The father of this artist was Adjutant to the Essex Yeomanry and Inspector of the Bow Street Horse Patrol. From an early age George Lance evinced such a taste for imitation of what pleased him, that his friends abandoned the idea of bringing him up for commercial pursuits; and as his parents then resided in London, he was allowed to become a pupil of Haydon, under whom he studied for several years. Lance also studied anatomy, and afterwards in the school of the Royal Academy, and made large cartoons from the Elgin Marbles at the British Museum. Nevertheless, with a view to acquiring a knowledge of colouring and copying accurately from nature and still-life, he next devoted his attention to them, and succeeded so well in painting them that it decided his future career. Sir G. Beaumont, the Earl of Shaftesbury, and the Duke of Bedford became his patrons. For the last-named he painted, in 1831, a large picture containing a specimen of every fruit produced by English horticulture, to adorn a summer-house erected for the special purpose of the reception of William IV., when he visited Woburn. Many other persons of distinction purchased pictures by Lance, until there was hardly a fine collection in England in which there was not an example of his skill. Some of these included figures, such as the "Redcap," or the two monks asleep before a table on which is a rich dessert, which he named "Melanchthon's First Misgivings of the Church of Rome": this obtained for him the first prize offered by the Liverpool Academy. Lance did not, however, confine himself to such subjects. In 1845 he painted for Mr. Vernon, and exhibited at the Royal Academy in that year, his most important work, "The Biron Conspiracy," an incident in the reign of Henry IV. of France.

The industry of Lance must have been extraordinary, for between 1824 and 1864 he exhibited of pictures classed as fruit,

thirty-eight at the Royal Academy, 135 at the British Institution, and forty-eight in Suffolk Street. He painted both in oils and in water-colours, and the following prices have been paid for his works in oils when sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Golden Vase on a marble table and a Dead Pheasant, C. Brind's sale | 1849 ... | 73 | 10 | 0 |
| Preparation for a Bridal, Broderip's sale ... ... ... ... ... | 1853 ... | 133 | 7 | 0 |
| A Group of Melons, etc., Broadley's sale ... ... ... ... ... | 1860 ... | 172 | 4 | 0 |
| The Bridal Banquet, 34in. by 43½in. (bought in), Knowles's sale ... | 1862 ... | 100 | 16 | 0 |
| Group of Fruit (circle), Threlfall's sale ... ... ... ... ... | 1864 ... | 89 | 5 | 0 |
| Autumn (bought in), B. D'Israeli's sale ... ... ... ... ... | 1864 ... | 100 | 16 | 0 |
| A Fruit-piece (bought in) ... ... | 1865 ... | 119 | 14 | 0 |
| The Uninvited Guest, View of Preston Hall, Betts's sale ... ... | 1868 ... | 142 | 16 | 0 |
| Fruit and Gold Plate, 15in. by 12in., Gillott's sale ... ... ... | 1872 ... | 107 | 0 | 0 |
| Garden scene, fruit, fish-globe, with artist's portrait reflected in it, Vernon's sale ... ... ... | 1877 ... | 99 | 15 | 0 |
| The Burgemeester's Table, Alt's sale... | 1878 ... | 120 | 15 | 0 |
| The Unwelcome Guest, Isaac's sale ... | 1879 ... | 190 | 19 | 0 |

Of water-colours the following may be mentioned:

| | | | | |
|---|---|---|---|---|
| Fruit on a Table, 11in. by 13in., Mogley's sale ... ... ... | 1863 ... | 40 | 0 | 0 |
| Fruit on a slab, Bristow's sale ... | 1865 ... | 53 | 11 | 0 |

**Lancret (Nicolas).**—B. Paris, 22nd January, 1690; D. Paris, 14th September, 1743; S. Dulin and Gillot; P. genre, portraits, and history. In addition to the above masters, Lancret had the advantage of advice from Watteau; but some of his pictures having been mistaken for those by Watteau, the latter quarrelled with him. Lancret was admitted a member of the Académie in 1719, under the title of "peintre des fêtes galantes," and elected one of the Council in 1735. In 1740 he married the daughter of the comic poet, Boursault. Lancret's works were fashionable, and show the decline of art in France at the time when he lived. They are very numerous, and are to be met with in all the great collections, but they want the graceful elegance and masterly drawing to be found in those by Watteau.

As will be observed from the following list, pictures by Lancret sold for very low prices until the revival within the last fifty years of a taste for French pictures of the past century.

| | | £ | s. | d. |
|---|---|---|---|---|
| Deux tableaux, Grentin de L'Orangère's sale ... ... ... ... | 1744 ... | 3 | 10 | 0 |
| Repas champêtre, La Live de Jully's sale ... ... ... ... ... | 1770 ... | 8 | 10 | 0 |
| A Conversation... ... ... ... | 1802 ... | 7 | 17 | 0 |
| The Four Times of the Day (four pictures), Marquis of Bute's sale | 1822 ... | 33 | 12 | 0 |
| The Four Ages (four pictures), Marquis of Bute's sale ... ... | 1822 ... | 42 | 10 | 0 |
| A Danse champêtre ... ... ... | 1842 ... | 15 | 15 | 0 |
| Plaisirs de la Pêche, Vasserol's sale... | 1845 ... | 55 | 0 | 0 |
| Tireurs d'arc, Vasserol's sale... ... | 1845 ... | 16 | 0 | 0 |
| Bal dans la Rotunde de Trianon, Cypierre's sale ... ... ... | 1845 ... | 130 | 0 | 0 |
| Bal dans le Jardin de Trianon, Cypierre's sale ... ... ... | 1845 ... | 150 | 0 | 0 |
| Jeune bergère, Cypierre's sale ... | 1845 ... | 20 | 0 | 0 |
| Interior, called "Hiver," persons playing cards, Watts's sale ... | 1849 ... | 89 | 0 | 0 |
| Le Nid de Oiseaux, Patureau's sale... | 1857 ... | 80 | 0 | 0 |
| Pastorale, Patureau's sale ... ... | 1857 ... | 60 | 0 | 0 |
| The Swing, Goding's sale ... ... | 1857 ... | 50 | 0 | 0 |
| Danse dans le Parc, Pembroke's sale ... ... ... ... | 1862 ... | 1040 | 0 | 0 |
| Société réunie près d'une Fontaine, Fould's sale ... ... ... | 1862 ... | 2530 | 0 | 0 |
| Garden scene, Wertheimer's sale ... | 1872 ... | 97 | 0 | 0 |
| Portrait de la Carmago, Péreire's sale ... ... ... ... ... | 1872 ... | 400 | 0 | 0 |
| Portrait de la Sallé, Péreire's sale ... | 1872 ... | 250 | 0 | 0 |
| Fête champêtre, 25in. by 31in., Bell's sale ... ... ... ... ... | 1881 ... | 110 | 5 | 0 |
| Fête champêtre, 25in. by 31in., Cupron's sale ... ... ... ... | 1881 ... | 131 | 5 | 0 |
| Fête champêtre, nine figures, 25in. by 31in., Gibbs's sale ... ... | 1881 ... | 850 | 10 | 0 |
| The Swing, eleven figures, Gibbs's sale ... ... ... ... ... | 1881 ... | 420 | 0 | 0 |
| Fête champêtre ... ... ... | 1892 ... | 295 | 0 | 0 |
| Mademoiselle Camargo ... ... | 1893 ... | 262 | 0 | 0 |
| Nicaise, Lyne Stephens' sale... ... | 1895 ... | 1365 | 0 | 0 |
| Les deux amis, Lyne Stephens' sale | 1895 ... | 1102 | 0 | 0 |
| Forfeits ... ... ... ... ... | 1895 ... | 308 | 0 | 0 |

**Landini (Jacopo)**, called Jacopo di Casentino.—B. Prato Vecchio, about 1310; D. Prato Vecchio, about 1390; S. Taddeo Gaddi; P. history and portraits. He was a painter of established reputation at Florence in 1350, took part in the formation of the Florentine Academy of S. Luca, and was enrolled in the Company of Painters in 1351. He painted chiefly large frescoes, which have perished; but there are some interesting examples of his work in our National Gallery. He was the master of Spinello Aretino, and was also an architect.

**Landon (Charles Paul)**.—B. Nonant, 1760; D. Paris, 1826; S. Regnault; P. history and portraits. Landon carried off the "Grand Prix de Rome" and visited Italy. He was also appointed painter to the Duc de Berri, but is chiefly remembered as the "Conservateur des Tableaux du Musée," and the author of those two great works, "Annales du Musée," in 33 vols., and "Vie et Œuvres des Peintres," in 22 vols., which may be often consulted with advantage.

**Landseers (The)**.—There have been eight artists of this family, of whom six were painters and two, John and Thomas, more especially engravers.

**Landseer (Charles)**.—B. 1799; D. London, 1879; S. his father and Haydon; P. history. He was a son of John Landseer, the engraver. In 1816 he entered the schools of the Royal Academy and he exhibited largely there, at the British Institution, and in Suffolk Street, from 1822 to 1879. He went with Lord Stuart de Rothesay to Portugal, and also to Rio de Janeiro, where he made many sketches. In 1837 he was elected an Associate, and in 1845 he became a full member of the Royal Academy, of which from 1857 to 1874 he was Keeper. By his will he left £10,000 to the Academy to found "Landseer scholarships." Several of his pictures are in the National Gallery, and others at South Kensington. The following have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Departure of Charles II. from Bentley House, Staffordshire, Cross's sale ... ... ... ... | 1852 ... | 109 | 0 | 0 |
| Monks of Melrose, 62in. by 42in., Hammond's sale ... ... ... | 1854 ... | 168 | 0 | 0 |
| The Grave, the dog by E. Landseer, Wells's (of Redleaf) sale ... ... | 1860 ... | 106 | 1 | 0 |
| After the Battle at Edge Hill, Armstrong's sale ... ... ... | 1868 ... | 231 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Tired Huntsman, Boyd's sale ... | 1873 ... | 141 | 15 | 0 |
| Before the Battle of Edge Hill, Somes's sale ... ... ... | 1873 ... | 182 | 14 | 2 |

**Landseer (Sir Edwin Henry).**—B. Queen Anne Street, London, 7th March, 1802; D. London, 1st October, 1873; S. his father; P. animal portraits, figures, and landscapes. Edwin was the third and youngest son of John Landseer, the engraver, who began to teach him to draw when he was about five years old, and from nature when he had to be lifted over the stiles. He drew and etched also, when quite a boy, from the animals at the Tower and at Exeter Change, and exhibited at the Royal Academy before he was admitted to the school, he being then only twelve years of age. His work was exhibited as that of an honorary member. He entered the school at fourteen and in 1816 sent "Heads of a Pointer Bitch and Puppy" to the Royal Academy, and in 1817 "Mount S. Bernard Dogs" to the Water-colour Society, which then admitted pictures in oils.

In person, Landseer was small, but he was full of activity, and as a curly-headed lad sat to Leslie for his picture "The Death of Rutland." He was also very witty, a clever mimic, and an agreeable companion, although subject at times to fits of depression which, later in life, became more prolonged. It is difficult to follow him through his long and active career, during which he produced a very large number of pictures in oils and water-colours and many etchings. The number of his works which have been engraved by other artists is also large. The best engravers of their time were employed, and among them was his brother Thomas. Landseer's works are always characterised by great facility of execution, yet they are sufficiently finished; the colour, however, is sometimes laid on rather heavily.

Landseer gained many well-earned honours. The Queen knighted him in 1850, he was awarded the gold medal at Paris in 1855, and refused in 1865 the office of President of the Royal Academy. A very complete catalogue of his works was issued by Messrs. Graves, and very trustworthy "Memoirs" of him were published by Mr. F. G. Stephens in 1874. Moreover, an able French critic has given it as his opinion that Landseer was "Un des plus grands peintres d'animaux des temps modernes."

Without counting sketches, nearly 300 pictures by Sir Edwin Landseer have been offered for sale at auctions since 1836. The lowest price paid was £43 1s. for "Spaniel and Dispatch Bags,"

cut out of Charles Landseer's picture of "The Battle of Edge Hill"; and the highest figures reached were £6615 for "Man Proposes, God Disposes—the Bears and the Franklin Relics," and £7245 for "The Monarch of the Glen," 65in. by 66in., engraved by Thomas Landseer. The last-named picture Lord Londesborough bought of Sir Edwin for 250 guineas after it had been refused by the Royal Commissioners for decorating the House of Lords.

The pictures for which more than £500 has been paid are:

| | | £ | s. | d. |
|---|---|---|---|---|
| Fallow Deer, W. Wells's sale... ... | 1852 ... | 735 | 0 | 0 |
| Red Deer, W. Wells's sale ... ... | 1852 ... | 682 | 0 | 0 |
| Intruding Puppies, from Lord de Tabley's Collection, engraved by T. Landseer, Cankrein's sale ... | 1853 ... | 656 | 5 | 0 |
| Highlander and Daughter, a white Horse and a Dog, General Phipps's sale ... ... ... ... ... | 1859 ... | 655 | 15 | 0 |
| Count D'Orsay's Dog Lying at Foot of Staircase, with cat and kitten, signed and dated 1852, General Phipps's sale ... ... ... | 1859 ... | 530 | 5 | 0 |
| The Stonebreaker's Daughter Bringing Breakfast to her Father and Dog, Wells's (Redleaf) sale ... ... | 1860 ... | 1144 | 15 | 0 |
| Lord Alexander Russell on Highland Pony, signed and dated 1829, 23½in. by 18¼in., Lord J. Butler's sale ... ... ... ... ... | 1860 ... | 866 | 5 | 0 |
| Titania and Bottom, engraved by Cousins, 30in. by 25in., painted 1850 for Brunel, Brunel's sale... | 1860 ... | 2940 | 0 | 0 |
| The Prize Calf, 26½in. by 19¾in., Bicknell's sale ... ... ... ... | 1863 ... | 1890 | 0 | 0 |
| Two Dogs Looking for Crumbs, 25in. by 30in., Bicknell's sale ... ... | 1863 ... | 2415 | 0 | 0 |
| Highland Shepherd, 57in. by 30¾in., Bicknell's sale ... ... ... | 1863 ... | 2341 | 0 | 0 |
| Attachment, dated 1830, Rose Tunno's sale ... ... ... ... ... | 1863 ... | 1060 | 10 | 0 |
| The Prize Calf (see above), Fletcher's sale ... ... ... ... ... | 1865 ... | 1438 | 10 | 0 |
| Taming the Shrew ... ... ... | 1866 ... | 1501 | 10 | 0 |
| Uncle Toby and his Wife For Sale, Somes's sale ... ... ... | 1867 ... | 1060 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Deer-stalkers, Fallow's sale ... ... | 1868 | 1680 | 0 | 0 |
| Braemar, Betts's sale ... ... ... | 1868 | 4200 | 0 | 0 |
| The Highland Shepherd's Home, Bullock's sale ... ... ... | 1870 | 1050 | 0 | 0 |
| Attachment (see page 62), Delafield's sale ... ... ... ... ... | 1870 | 577 | 10 | 5 |
| Highland Scene, with portraits of the Duchess of Bedford and Lord A. Russell, exhibited 1828, Brodie's sale ... ... ... ... ... | 1871 | 1155 | 0 | 0 |
| Waiting for the Deer to Rise, 20½in. by 27in., Gillott's sale ... ... | 1872 | 1412 | 0 | 0 |
| S. Bernard Dogs, 18in. by 24in., Gillott's sale ... ... ... | 1872 | 1827 | 0 | 0 |
| Pointers, "To Ho!" 53in. by 73in., Gillott's sale ... ... ... | 1872 | 2016 | 0 | 0 |
| Pensioners, 15½in. by 23in., engraved, Hargreave's sale ... ... ... | 1873 | 1680 | 0 | 0 |
| Portraits of Duke of Devonshire, Lord and Lady Cavendish, deer, dogs, in park, unfinished... ... ... | 1874 | 1102 | 10 | 0 |
| Lady Godiva's Prayer, exhibited 1866 | 1874 | 3360 | 0 | 0 |
| A Setter sketch... ... ... ... | 1874 | 525 | 0 | 0 |
| Another Setter sketch... ... ... | 1874 | 525 | 0 | 0 |
| Horses and Dogs ... ... ... | 1874 | 1050 | 0 | 0 |
| A Lion (early study) ... ... ... | 1874 | 661 | 10 | 0 |
| Digging out the Otter, unfinished ... | 1874 | 640 | 10 | 0 |
| Earl and Countess of Sefton and Daughter, life-size ... ... | 1874 | 598 | 10 | 0 |
| Portraits of two young ladies ... | 1874 | 640 | 10 | 0 |
| Sir Walter Scott, with a book ... | 1874 | 840 | 0 | 0 |
| Portrait of Her Majesty the Queen, on a white horse ... ... ... | 1874 | 787 | 0 | 0 |
| Duke of Beaufort and Sisters when young, with dogs... ... ... | 1874 | 1102 | 10 | 0 |
| Old Brutus, rough wire-haired dog, 43in. by 55in. ... ... ... | 1874 | 630 | 0 | 0 |
| A Newfoundland Dog and Terrier at a stream ... ... ... ... | 1874 | 1102 | 10 | 0 |
| The preceding fourteen were disposed of at Landseer's executors' sale. | | | | |
| The Shepherd's Bible, 22in. by 28in., Farnworth's sale ... ... ... | 1874 | 1470 | 0 | 0 |
| Children of the Mist, Roffey's sale ... | 1874 | 1207 | 10 | 0 |
| The Deer Family, 54in. by 38½in., Mendel's sale ... ... ... | 1875 | 3045 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Children of the Mist, Lloyd's sale ... | 1875 | 1207 | 10 | 0 |
| Portrait of Sir Walter Scott, Wells's sale ... ... ... ... ... | 1877 | 3202 | 10 | 0 |
| Pointers, "To Ho!" Wells's sale ... | 1877 | 997 | 10 | 0 |
| Portrait of Sir Walter Scott, 23½in. by 19½in., A. Grant's sale ... | 1877 | 535 | 10 | 0 |
| A Highland Lassie, 35½in. by 27½in., A. Grant's sale ... ... ... | 1877 | 619 | 10 | 0 |
| The Otter-hunt, 76in. by 60in., A. Grant's sale... ... ... ... | 1877 | 5932 | 10 | 0 |
| Prosperity, 27½in. by 35in., A. Grant's sale ... ... ... ... ... ... | 1877 | 1480 | 10 | 0 |
| Adversity, 27½in. by 35in., A. Grant's sale ... ... ... ... ... | 1877 | 1501 | 10 | 0 |
| Highland Nurses (deer and ptarmigan), 27in. by 35in., Turner's sale ... ... ... ... ... ... | 1878 | 1680 | 0 | 0 |
| The Twa Dogs, 15¾in. by 24in., Brooks's sale ... ... ... | 1878 | 1753 | 10 | 0 |
| Sport in the Highlands, Nield's sale | 1879 | 1522 | 10 | 0 |
| King of the Forest, 24in. square, Nield's sale... ... ... ... | 1879 | 1050 | 0 | 0 |
| Well-bred Sitters, who Never Say They are Bored, upright, 36in. by 28in., Coleman's sale ... ... | 1881 | 5250 | 0 | 0 |
| Man Proposes, God Disposes—the Bears and the Franklin Relics, 96in. by 36in., Coleman's sale ... | 1881 | 6615 | 0 | 0 |
| Digging out the Otter, in the Valley of the Tay, the figures finished by J. E. Millais, 60in. by 98in., Coleman's sale ... ... ... | 1881 | 3097 | 10 | 0 |
| Stag Pursued by Deerhound, chalk cartoon size of life, in colours, 72in. by 96in., Coleman's sale ... | 1881 | 5250 | 0 | 0 |
| Poachers Deer-stalking, Hermon's sale | 1882 | 840 | 0 | 0 |
| The Monarch of the Glen, engraved by T. Landseer, 65in. by 66in., Lady Otto Fitzgerald's sale ... ... | 1884 | 6510 | 0 | 0 |
| Pensioners (old hunters), 15½in. by 23in., Skipper's sale ... ... | 1884 | 1250 | 0 | 0 |
| Portrait of Sir Walter Scott in Rhymer's Glen, 60in. by 48in. ... | 1886 | 2047 | 0 | 0 |
| A Deer Family, 54in. by 39in., Lord Dudley's sale ... ... ... | 1886 | 3202 | 0 | 0 |
| Sir Walter Scott in Rhymer's Glen... | 1886 | 1950 | 0 | 0 |
| A Deer Family, Dudley's sale ... | 1886 | 3050 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Shepherd's Bible, Graham's sale | 1887 | 1617 | 0 | 0 |
| Intruding Puppies, dated 1821, Bolckow's sale | 1888 | 1000 | 0 | 0 |
| Braemar, Bolckow's sale | 1888 | 4950 | 0 | 0 |
| Taking a Buck, Bolckow's sale | 1888 | 1950 | 0 | 0 |
| The Hunted Stag, Walker's sale | 1888 | 2850 | 0 | 0 |
| Alpine Mastiffs, dated 1820, Peacock's sale | 1889 | 1942 | 0 | 0 |
| Uncle Tom and his Wife For Sale | 1890 | 1291 | 0 | 0 |
| Browsing Stag and Hinds, crayon drawing | 1890 | 2100 | 0 | 0 |
| The Death of the Woodcock, dated 1823 | 1890 | 672 | 0 | 0 |
| Heads of Sheep and Cattle, dated 1828 | 1890 | 598 | 0 | 0 |
| Trim, dated 1831 | 1890 | 787 | 0 | 0 |
| Highland Interior | 1890 | 2415 | 0 | 0 |
| Grouse | 1890 | 1113 | 0 | 0 |
| Ptarmigan | 1890 | 630 | 0 | 0 |
| Pointer | 1890 | 892 | 0 | 0 |
| Black Cock and Grey Hen, dated 1833 | 1890 | 1260 | 0 | 0 |
| Teal and Snipe, dated 1833 | 1890 | 1207 | 0 | 0 |
| Partridges | 1890 | 1470 | 0 | 0 |
| Wild Duck Dying, dated 1833 | 1890 | 577 | 0 | 0 |
| The Shepherd's Grave, dated 1837 | 1890 | 1260 | 0 | 0 |
| The Wood-cutter, dated 1837 | 1890 | 2310 | 0 | 0 |
| Two, The Hawk and The Peregrine Falcon, dated 1837 | 1890 | 1000 | 0 | 0 |
| The Honeymoon of the Roebucks | 1890 | 4042 | 0 | 0 |
| Deerhound and Mastiff, dated 1838 | 1890 | 1470 | 0 | 0 |
| None but the Brave Deserve the Fair | 1890 | 4620 | 0 | 0 |
| Hare and Stoat | 1890 | 640 | 0 | 0 |
| Dairymaid and Alderney Cow | 1890 | 661 | 0 | 0 |
| Otter and Salmon | 1890 | 1365 | 0 | 0 |
| Not Caught Yet | 1890 | 3150 | 0 | 0 |
| Terrier and Dead Wild Duck, dated 1845 | 1890 | 2730 | 0 | 0 |
| Spaniel and Pheasant | 1890 | 1575 | 0 | 0 |
| Retriever and Woodcock | 1890 | 2205 | 0 | 0 |
| The preceding twenty-six in Wells's sale. | | | | |
| Return from Deer-stalking, dated 1827, Bolckow's sale | 1891 | 1785 | 0 | 0 |
| Breeze—Cairngorm Range, dated 1842, Bolckow's sale | 1891 | 4321 | 0 | 0 |
| Devon Oxen | 1891 | 525 | 0 | 0 |
| Herd of Deer | 1891 | 630 | 0 | 0 |
| Jocko | 1891 | 735 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Alpine Mastiffs ... ... ... | 1892 ... | 840 | 0 | 0 |
| The Monarch of the Glen ... ... | 1892 ... | 7245 | 0 | 0 |
| Lady Godiva's Prayer ... ... | 1892 ... | 945 | 0 | 0 |
| Lion and Lamb ... ... ... | 1892 ... | 997 | 0 | 0 |
| On Trust ... ... ... ... | 1892 ... | 892 | 0 | 0 |
| No More Hunting ... ... ... | 1892 ... | 735 | 0 | 0 |
| Sin-offering ... ... ... ... | 1892 ... | 525 | 0 | 0 |
| Her Majesty ... ... ... ... | 1892 ... | 577 | 0 | 0 |
| The Pretty Horsebreaker ... ... | 1892 ... | 1205 | 0 | 0 |
| Flood in the Highlands ... ... | 1892 ... | 1680 | 0 | 0 |
| The preceding nine in Cheylesmore's sale. | | | | |
| Otter-hounds, Bell's sale ... ... | 1893 ... | 640 | 0 | 0 |
| Too Hot, Clifden's sale ... ... | 1893 ... | 924 | 0 | 0 |
| Cat's-paw, dated 1824, Essex's sale | 1893 ... | 934 | 0 | 0 |
| Chevy, Hemmings' sale ... ... | 1894 ... | 3937 | 0 | 0 |
| Browsing, Price's sale ... ... | 1895 ... | 556 | 0 | 0 |
| Chevy, Price's sale ... ... ... | 1895 ... | 5985 | 0 | 0 |

**Landseer (Emma)**, or Mrs. McKonsie.—B. ——; D. ——; S. ——; P. animals. Between 1838 and 1842 she exhibited three pictures at the British Institution and five in Suffolk Street.

**Landseer (George)**.—B. about 1834; D. London, 1878; S. his father; P. portraits. He was the only son of Thomas Landseer. When about twenty he went to India, where he painted many portraits of natives, and made a large series of water-colour drawings in Cashmere and in the hill country. In 1870 he returned to England in bad health. He exhibited of pictures classed as figures, twenty-one at the Royal Academy, twelve at the British Institution, and one in Suffolk Street.

**Landseer (Henry)**.—B. ——; D. ——; S. ——; P. landscapes. He was the brother of John Landseer, and exhibited, between 1820 and 1833, nine works at the British Institution and fourteen in Suffolk Street.

**Landseer (Jessica)**.—B. ——; D. Folkestone, 1880; S. her father; P. landscapes. She was the daughter of John Landseer, and, between 1816 and 1866, exhibited ten works at the Royal Academy, seven at the British Institution, and six in Suffolk Street. She not only painted but etched a few subjects after her brother, Sir Edwin.

**Landseer (John)**.—B. Lincoln, 1769; D. London, 1852. The son of a jeweller, and apprenticed to William Byrne the engraver. He was the father of Thomas, the engraver (born in 1795, in

London, where he died in 1880), Sir Edwin, Charles, and Jessica. Their mother was a Miss Pott. John was himself an excellent line-engraver.

**Lane (Anna Louisa).**—*See* **Lane (William).**

**Lane (Richard James).**—B. 1800; D. Kensington, 1872; S. Charles Heath; P. lithographs. Although classed among engravers, this artist owed his high reputation to the perfection to which he carried lithography. His father was Prebendary of Hereford, and his mother a niece of the painter Gainsborough. About 1824 he devoted his time to what was then the new art of lithography, with such success that he was ultimately appointed lithographer to the Queen, and in 1864 was made director of the Etching Class at South Kensington. His lithographs are remarkable for style and delicacy of finish.

**Lane (Samuel).**—B. King's Lynn, 26th July, 1780; D. Ipswich, 29th July, 1859; S. Farrington and Sir Thomas Lawrence; P. portraits. He was known for the accuracy of the likenesses of those who sat to him, and was a large exhibitor at the Royal Academy from 1804 to 1856; he was also one of the most able of Lawrence's assistants.

**Lane (William).**—B. 1746; D. Hammersmith, 4th January, 1819; S. ——; P. portraits. Originally an engraver in precious stones, in 1785 he exhibited a portrait of Mrs. Siddons in crayons, and became known as a portraitist in that style of execution. He contributed to the exhibitions at the Royal Academy up to 1815. Anna Louisa Lane, probably his wife, also exhibited similar portraits between 1778 and 1782.

**Lanfranco (Giovanni),** called El Cavaliere Giovanni di Stefano.—B. Parma, 1581; D. Rome, 1647; S. Agostino Carracci; P. history and portraits. When a boy he was page to Count Scotti of Piacenza. As he showed a talent for art, his master recommended him to Agostino Carracci, who was at the time employed by Duke Ranuccio at Ferrara. He studied particularly the works of Correggio. Agostino died when Lanfranco was twenty years of age, and he then went to Rome and studied under Annibale Carracci. After the death of Annibale, Lanfranco was patronised by Cardinal Sannese and Paul V. On the death of Cardinal Montalto, who was the patron of Domenichino (of whom Lanfranco was a deadly enemy), he received a commission to paint the cupola of the Church of S. Andrea della Valle, which is the

grandest work he produced, second only to Correggio's cupola at Parma. Richardson, who saw it when it had all its original force, says of its execution: "It is indisputably the principal cupola in the world, and the greatest manner of painting fresco to be seen afar off." The applause with which his work was received caused Lanfranco to be invited to Naples, where he joined the cabal against Domenichino, and after that artist's death finished the cupola of the Treasury, which Domenichino had begun. Lanfranco returned to Rome, and was employed there by Urban VIII., who knighted him.

The pictures in oil by Lanfranco are inferior to his frescoes, and seldom produce high prices in sales—generally from £5 to £30. His "Incredulity of S. Thomas" was, however, sold at Sheppard's sale, in 1859, for £147.

**Langen (Jan).**—*See* **Bockhorst** and **Reyn.**

**Langers (The).**—There were two painters of this name, which is widely known in connection with the academies of Düsseldorf and Munich.

**Langer (Johann Peter von).**—B. Calcum, near Düsseldorf, 1756; D. Munich, 1824; S. Krase; P. history, mythology, and portraits. He visited Holland and Paris, became Professor at Düsseldorf in 1784, and Director in 1789. Afterwards he was appointed Director of the Academy at Munich when it was founded. Many of his paintings are at Munich and at the Schleissheimer Gallery.

**Langer (Robert von).**—B. Düsseldorf, 1783; D. Haidhausen, 1846; S. his father; P. history. He was the son of Johann Peter von Langer, and accompanied his father to Paris, after which he passed a year in Italy. On his return he was appointed Professor of the Academy at Munich; he became Director of the Royal Cabinet of Design in 1827, and in 1841 Director of the Central Gallery. Robert von Langer's finest works are in fresco. He made designs with pen-and-ink for Dante's "Divina Commedia," and among his etchings the best is from the "S. Jerome" of Correggio.

**Lanière (Nicolas).**—B. Italy, about 1568; D. London, 4th November, 1646; S. ——; P. history and portraits. Lanière was the son of Jerome Lanière, an Italian, who played in Queen Elizabeth's band. The son rendered himself agreeable to Charles I.

as a musician, painter, engraver, and connoisseur. He executed a "Holy Family" for the King, and his own portrait at Oxford proves that he was an excellent painter. He also wrote the music and painted the scenes for a masque by Ben Jonson. Many of the drawings which were formerly in Lanière's Collection are seen at sales. They are marked with an L, and must not be confounded with those which belonged to Lankrink, which are marked with P. and L. or P.H.L. combined. He published a drawing-book, and there are etchings by him.

**Lanini (The).**—There were three brothers of this name, Bernadino, Gaudenzio, and Girolamo, of whom the principal painter was the first. They were natives of Vercelli.

**Lanini (Bernadino).**—B. Vercelli, about 1508; D. about 1570; S. Gaudenzio Ferrari; P. history. He was the best scholar of Gaudenzio, and his works approach very nearly those of his master. Others of them are more in the style of Leonardo da Vinci. He is considered one of the chief painters among the Milanese. Lanini's best works are an altar-piece in the Duomo of Borgo Sesia, Novara, and the frescoes at Novara and in the Church of SS. Nazzaro e Celso at Milan. There is a good example of this master in our National Gallery, signed and dated 1543. Of the works of his brothers only a "Virgin and Child," by Gaudenzio, and a "Deposition from the Cross," by Girolamo, are known: both are at Vercelli.

**Lankrink (Prospere Henri).**—B. Antwerp, 1628; D. London, 1692; S. Academy of Antwerp; P. landscapes. The son of a German soldier in the Dutch service. He came to England in the reign of Charles II., after travelling in Italy. Having copied many pictures by Salvator Rosa, he became an able painter in that artist's style. Sir Peter Lely employed him to paint the landscape backgrounds to his portraits. Lankrink had a large collection of drawings and engravings by older masters, on which are stamped his mark P. and L. or P.H.L. combined.

**Lapo (Stefano di).**—*See* **Giottino.**

**La Porte (John).**—B. 1761; D. London, 8th July, 1839; S. ——; P. landscapes, figures, and cattle. From the year 1785 this artist was a constant exhibitor at the Royal Academy. He was one of the masters at Addiscombe, and published "Characters

of Trees" in 1799, and "Progressive Lessons Sketched from Nature." At Dr. Percy's sale in 1890 a "Landscape with Waggon and Horses," by La Porte, sold for £6 6s.

**Largillière (Nicolas).**—B. Paris, 1656; D. Paris, 1746; S. Antoine Goebouw, of Antwerp; P. portraits, history, landscapes, and genre. One of the great portrait-painters of France, Largillière was the son of a hatter, Antoine Largillière. The latter removed from Paris to Antwerp, of which city he was enrolled as a citizen in 1659. Nicolas went, therefore, to Antwerp while still young, and was sent to London at nine years of age to acquire a knowledge of commerce; but as he spent most of his time in drawing, his father recalled him to Antwerp, where he was placed under Goebouw in 1668, and was admitted as a franc-maître of S. Luke in 1673-4. Shortly afterwards he went again to England, where he remained four years. Sir Peter Lely protected him, and caused him to be employed by the Superintendent of the Royal Palaces to restore and enlarge pictures by old masters, which were placed in the apartments at Windsor. Charles II. was so much pleased with the manner in which Largillière had restored a picture representing "Love Asleep," that he wished to see the artist who had shown so much ability, and requested that some of his pictures might be shown to him. Largillière offered three for the King's inspection; but, about the same time the Roman Catholics having been ordered to leave London, he returned to Paris, where he acquired a brilliant reputation. When James II. came to the throne Largillière returned to England, but he did not remain here long. He was received as a member by the Académie in 1686, and became successively Professor, Director, Rector, and finally Chancellor of that body.

Largillière married Marie Elizabeth Forest, a daughter of Jean Forest, "Peintre du Roi," by whom he had two daughters and a son, who bore his father's name. He was a man of very gentle character, the great friend of Rigaud, and never sought to be employed at Court. His portraits are lightly painted, the drawing is correct, and the heads and hands are often admirable; perhaps it was the care he bestowed upon the latter that caused him to be spoken of as the French Van Dyck. There are also some pleasing landscapes which are attributed to him. As he painted many portraits, they have frequently been sold for from £5 to £20 on their merits as pictures; but those representing

historical personages have produced at sales high prices, and among such have been:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Mlle. Duclos, La Live de Jully's sale... ... .. ... | 1769 ... | 20 | 0 | 0 |
| The Old Pretender (small), Bernall's sale ... ... ... ... ... | 1855 ... | 122 | 0 | 0 |
| Jeune Femme à l'Oeillet, Houdelot's sale ... ... ... ... ... | 1859 ... | 60 | 0 | 0 |
| Portrait d'une Dame, Boitelle's sale... | 1866 ... | 56 | 0 | 0 |
| Portrait de Joseph de Montesquiou, Comte d'Artagnan, Capitaine des Mousquetaires, attributed to Largillière, Montesquiou-Fezensac's sale ... ... ... ... | 1872 ... | 145 | 0 | 0 |
| Portrait of Henrietta Anne, Duchess of Orleans, Mrs. Maberley's sale | 1877 ... | 26 | 5 | 0 |
| James, Prince of Wales, and Sister, engraved, 76in. by 59in., Duke of Hamilton's sale ... .. ... | 1882 ... | 882 | 0 | 0 |
| The same picture, Denison's sale ... | 1885 ... | 210 | 0 | 0 |

**Laroon (Marcellus)**, called Old Laroon.—B. The Hague, 1653; D. Richmond, Surrey, 17th March, 1702; S. his father and Fleschière; P. various subjects. His father, with whom he came to England, was a Dutch artist. Laroon lived for some time in Yorkshire, and on his arrival in London was employed by Sir Godfrey Kneller to paint draperies. He was very skilful in imitating pictures by older masters, and also engraved in mezzotint and etched. He published a book on fencing.

**Laroon (Marcellus)**, called Young Laroon.—B. London, 2nd April, 1679; D. either York or Oxford, 2nd June, 1772; S. his father; P. portraits and military subjects. At an early age he was a rapid draughtsman. When eighteen, he went as a page to the Countess of Ryswyk, and from there with the Earl of Manchester to Venice. He was absent from England for about a year, and then, having quarrelled with his father, on his return became an actor, and in 1707 joined the army. He fought at Oudenarde, Ghent, and Tournay. In 1710 he was with the army in Spain and at Madrid. He was also, when the Scotch rebelled in 1715, at Prestonpans. In 1724 he had a troop of Dragoons, with which he served until 1734, and about 1740 was living at Worcester.

Young Laroon drew freely with a reed pen, and had a genius for both music and painting. He sold many of his father's pictures with his own, about 1750.

**Lastman (Nicolaas Pieterszoon).**—B. Haarlem; D. Haarlem; S. his father and Jan Pinas; P. history. He was the son of Nicolaas Lastman, whom he survived; but little is known of him except that he studied under Pinas, and engraved.

**Lastman (Pieter).**—B. Haarlem, 1581; D. Haarlem, 1648 or 1649; S. Cornelis van Haarlem; P. history, portraits, and landscapes. There is some uncertainty as to when this artist was born, but the date given seems the most probable. He has become more known than he would otherwise have been, through his having been one of the instructors of Rembrandt and Jan Lievens. He was in Italy in 1604, and after his return to Holland, painted pictures for a church at Copenhagen. At Haarlem there is an "Adoration of the Shepherds" by him, signed "P. Lastm. ft. 1629." He appears, however, to have passed most of his life at Amsterdam, and it was there that Rembrandt studied under him. Vondel, the poet, mentions him. There are some clever landscapes attributed to Lastman, which are somewhat like those by Rembrandt. At Sir George Pauncefort's sale in 1809 "The Death of Abel," by Pieter Lastman, sold for £12.

**Latham (James).**—B. Tipperary; D. Dublin, about 1750; S. ——; P. portraits. This artist was one of the first painters in Ireland, and for a time resided in London. He had studied art at Antwerp, where he was enrolled as a master in the Guild of S. Luke, in 1724-5. Afterwards he returned to Ireland. Portraits by him are frequently to be met with in old Irish mansions; they are painted in a good style, and among them is one of Peg Woffington, which is in the possession of the Royal Society of Dublin.

**La Tour.**—*See* **Delatour.**

**Lattanzio di Rimini** or **Lattanzio della Marca.**—*See* **Pagani (Lattanzio).**

**Lauder (James Eckford).**—B. Silvermills, near Edinburgh, 1812; D. Edinburgh, 27th March, 1869; S. his brother and Trustees' Academy; P. religious and genre subjects. He was the younger brother of Robert Scott Lauder, from whom he received his first instruction in art. In 1834 he joined his brother in

Italy and studied there for four years. On his return he settled at Edinburgh; in 1839 he was elected an Associate of the Scottish Academy, and in 1846 a full member. He exhibited, however, occasionally in London, between 1841 and 1846. In 1841 he was awarded a premium of £200 for his "Parable of Forgiveness," in the Westminster Hall competition. His works filled an important position at the exhibitions of the Scottish Academy.

**Lauder (Robert Scott).**—B. Silvermills, near Edinburgh, 1802; D. Edinburgh, 21st April, 1869; S. Trustees' Academy; P. history and genre. He was the elder brother of James Eckford Lauder. After studying three years in the Trustees' Academy he came to London, where during another three years he drew at the British Museum and at a private life academy. After his return to Edinburgh he was elected an Associate of the Royal Institution, and was one of the original members of the Scottish Academy on its foundation in 1830. About this time he painted a number of small portraits. In 1833 Lauder travelled on the Continent, and remained there five years, studying at Rome, Bologna, Florence, and Venice. After 1838 he resided principally in London, and exhibited at the Royal Academy some of his best pictures. To the competition at Westminster, in 1841, he sent his "Christ Walking on the Sea," which was purchased by Miss Burdett-Coutts. He was seized by paralysis in 1861 and did little afterwards.

Among Lauder's best works were a scene from "The Bride of Lammermoor" (1839), "The Trial of Effie Deans" (1840), and the portraits of John Gibson Lockhart and the Rev. John Thomson, of Duddingstone. Pictures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Walking on the Sea, Lord Northwick's sale ... ... ... | 1859 ... | 63 | 0 | 0 |
| The Trial of Effie Deans (bought in) | 1867 ... | 297 | 3 | 0 |
| Christ Teaching Humility, Pemberton's sale ... ... ... ... | 1874 ... | 157 | 10 | 0 |
| Claverhouse Ordering Morton to be shot, Greenside's sale ... ... | 1878 ... | 194 | 10 | 0 |

**Laurati.**—*See* **Lorenzetti.**

**Laurentii.**—*See* **Lorenzetti.**

**Lauri (Filippo).**—B. Rome, 1628; D. Rome, 1694; S. his brother Francisco and Caroselli; P. history, mythology, and landscapes. This pleasing painter was the son of Baltazza Lauri, an

artist who was born at Antwerp in 1570, but spent his life in Italy. Filippo, after receiving some instruction from his elder brother Francesco, a promising artist, who died young, studied under Caroselli. He had no other accomplishments besides painting, and in that succeeded better in small easel pictures than in works of greater size. His best are bacchanals and mythological subjects. He often painted the figures in landscapes by Claude Lorrain. Many of his works have been engraved. Pictures by Lauri are not rare, and are to be found in all great galleries. In sales they generally realise from £10 to £50. The following are the best that have appeared at auctions since 1771:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jupiter, Mercury, and Argus (octagon), Sir R. Strange's sale ... | 1771 ... | 37 | 16 | 0 |
| Diana and Nymphs, Clarke and Hibbert's sale ... ... ... ... | 1802 ... | 52 | 10 | 0 |
| Acis and Galatea, Clarke and Hibbert's sale ... ... ... ... ... | 1802 ... | 40 | 19 | 0 |
| The Death of Stephen, Lambert's sale | 1812 ... | 33 | 12 | 0 |
| Two Satyrs Approaching Venus, who is sleeping with two Cupids in her lap, Lord Ashburnham's sale | 1850 ... | 38 | 17 | 0 |
| Venus Sleeping (the above picture), Lord Northwick's sale ... ... | 1859 ... | 27 | 6 | 0 |
| Power of Love, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 40 | 19 | 0 |

**Lawrence (Sir Thomas).**—B. Bristol, 4th May, 1769; D. London, 7th January, 1830; self-taught; P. portraits, history, etc. The childhood of this celebrated portrait-painter is the most interesting part of his long career. His father, Thomas Lawrence, was a son of the Rev. Mr. Lawrence, a Presbyterian minister. Thomas Lawrence, after the death of his parents, was articled as clerk to a solicitor. On inheriting some property he went to Tenbury, where he became intimate with the Rev. William Read, and married secretly, Lucy Read, one of his daughters. Her father's anger at their marriage caused the young couple to remove to Thaxted. There other relatives of Miss Read were less unreasonable, and one of them procured for Thomas Lawrence an appointment in the Customs at Bristol. In 1769 he was Supervisor of the Excise, and leaving that employment became landlord of the "White Lion" Inn, Broad Street, Bristol. Owing to the failure of that speculation, Thomas Lawrence removed to the "Black Bear" Inn in Devizes, at which many travellers

stopped on their way to Bath, then a most fashionable resort of the wealthy classes. The future President of the Royal Academy was born when Thomas Lawrence and his wife were at the "White Lion" Inn in Bristol, and was the youngest of their sixteen children. Both his father and his mother had been well educated and professed a taste for the fine arts. It is easy, therefore, to understand how the personal beauty of their son Thomas and the extraordinary intelligence which he showed at a very early age, were brought under the notice of their guests at the "Black Bear." In fact, a wonderful yet well-authenticated story is told of young Lawrence, when in his sixth year, having drawn with a pencil good likenesses of Lord and Lady Kenyon. The school education of the boy appears not to have been neglected, although his father's financial difficulties interfered somewhat with it. His father had, moreover, taught him to recite poetry before strangers, and that accomplishment, combined with his wonderful natural gift of taking a likeness, rendered him an infant prodigy, and gave him, even in childhood, that self-confidence and ease of manner by which he was distinguished in after-life. From his infancy, therefore, he may be said to have been trained for a portrait-painter. When about eight years old, young Lawrence was taken from school, and, although his father discouraged his reading books on painting, he was taken to Corsham House, where, it is said, he was found absorbed in admiration before a picture by Rubens, and to have exclaimed, "Ah! I shall never be able to paint like that." It is also said that at the age of ten he made good copies in crayons of historical pictures by great old masters.

In 1779 the Lawrence family left Devizes and stayed for a time at Oxford. There young Lawrence drew the portraits of many influential persons, and they, and others, subscribed for his portrait, which was painted by Prince Hoare, and engraved by Sherwin. The next residence of the Lawrences was at Bath, to which they removed in 1782. Of their sixteen children, only Thomas and Andrew and their two sisters were then alive, and the family appear to have been in easy circumstances. It is from that time that Lawrence's success may be dated. His oval portraits in crayons became fashionable. That of Mrs. Siddons, as Zara, was engraved; and among other great personages who sat to him was the beautiful Duchess of Devonshire. For his half-length portraits, when he was about thirteen, he received three guineas, and had frequently four sitters in a day.

From 1782 to 1786 Lawrence was kept hard at work at Bath, and his father actually refused an offer of £1000 to enable his son to go and study at Rome, saying, "his son did not require any instruction."

Lawrence did not attempt to paint in oil until 1786. He then painted his own portrait in oils, and Prince Hoare, to whom he showed it, admired it, and gave him some advice as to the use of oils. At the same time there is a letter of Lawrence to his mother, dated September of that year, in which he expresses his own confidence in his power to work with oils. During the six years the Lawrences remained at Bath the profits made by young Thomas appear to have been their chief source of livelihood. In the course of those years he made also an attempt at painting history in a picture of "Christ Bearing the Cross."

The almost unique honour which he received, in 1784, from the Society of Arts—their greater silver palette, gilt, and five guineas, with the inscription on the former referring to "Drawing in crayons after 'The Transfiguration' by Raphael"—inspired young Lawrence with a strong desire to become a student at the Royal Academy, then domiciled in Somerset House, and after a short stay at Salisbury, in 1787, the Lawrences arrived in London. The father shortly afterwards asked for an interview with Sir Joshua Reynolds, and young Lawrence took with him his portrait of himself in oils. After examining it for some time, Reynolds advised him to study nature, and assured him kindly that he would be welcome whenever he liked to call at his house.

It would lengthen this notice too much to enter into the details of Sir Thomas Lawrence's brilliant and most successful career as a portrait-painter in London. He was endowed with great natural talents, which fortunately the selfishness of his father only tended to cultivate. By his admission to the Royal Academy Schools he profited very little, for he only made two drawings in them, but they were so well done as to excite the admiration of his fellow-students. On the other hand, he had the advice successively of such artists as Prince Hoare, Barry, and Reynolds, and of such connoisseurs as Angerstein, Lock, and others. To that advantage must be added the valuable patronage of the persons whose portraits he had drawn at Bath, that of George III. and the Royal Family, and the tide of fashion, which soon set strongly in his favour.

Perhaps, however, the strongest proofs of how rapidly these favourable circumstances brought Lawrence to the front rank in

his profession are, that no less than seven of his paintings were exhibited at the Royal Academy in 1787, the very year he arrived in London; that in November, 1791, he was elected an Associate of the Royal Academy, at an earlier age than any artist before or since, in 1794 an Academician, and, almost unanimously, President in 1820, on the death of West.

Sir Joshua Reynolds had died in 1792, and Lawrence was then appointed, in succession to him, Painter in Ordinary to the King, and Painter to the Dilettanti Society in preference to Barry, Opie, Northcote, West, and Fuseli. In July of that year he painted the whole-length portraits of George III. and Queen Charlotte, which Lord Macartney was to present to the Emperor of China. It would now be impossible to estimate the number of portraits which Lawrence painted, but he exhibited, between 1787 and 1830, of almost exclusively portraits, 311 at the Royal Academy, three at the British Institution, and one in Suffolk Street. In 1801 Lawrence painted the portrait of the Princess of Wales, and, although this gave rise to some scandal, his name was not mentioned in the report of the Commission of 1806.

In 1814, the year from which he resided in Russell Square, Lawrence went to Paris, but was recalled by the Prince Regent, who commissioned him to paint the portraits of the soldiers and statesmen who had aided in the Restoration of the Bourbons. In 1815 the Prince Regent sat to him and knighted him. He visited, in 1818, Aix-la-Chapelle, Vienna, and Rome, with a view to the execution of the Prince's commission, and returned to England in 1820. His portraits of the Pope and Cardinal Gonsalvi, and of Sir Walter Scott, at Windsor, with that of Mr. Angerstein, in the National Gallery, may be cited as four of his finest portraits of men; and of those of women and children, in which he excelled, the best were painted between 1825 and 1830. In 1825 Lawrence went to Paris to paint the portrait of Charles X., and was decorated with the Legion of Honour. He was also elected a member of many foreign academies. In his speech, delivered at the dinner of the Artists' Fund in 1829, Lawrence alluded to his declining health, and he died somewhat suddenly at his house, 65, Russell Square, of ossification of the heart, on the 7th January, 1830. He was buried in S. Paul's Cathedral with much ceremony.

Lawrence gradually advanced his prices from half a guinea for a portrait in crayons to £735 for an extra full-length in oils, and was paid 600 guineas for his portrait of Master

Lambton, and 1500 guineas for that of Lady Gower with her child. On the other hand, he was most generous, not only to his own relatives, but to all who sought his assistance. Owing to that and his passion for collecting works of art, especially fine drawings which only produced, after his death, about a third of what they had cost him, he was in debt and difficulties all his life; and after his death an exhibition of his works was made at the British Institution, and the sum of £3000, which it produced, was presented by the Directors to his nieces.

Great difference of opinion has been expressed as regards the rank Sir Thomas Lawrence ought to occupy as a painter. He was unfortunate in having to paint those who sat to him in the dress that prevailed in Europe in his time, yet he had the great merit of being able to draw, and to make excellent likenesses. Lawrence also painted a few historical subjects, and made some attempts at modelling and etching, but none of these are remarkably good.

Taking a list of about fifty pictures by Sir Thomas Lawrence sold since his death, the prices range from £8, for the sketch of the Portrait of Princess Charlotte, to £1890, for "Nature," children of Mr. Calmady, 130in. square, sold in 1886. Among the more interesting were:

| | | £ | s. | d. |
|---|---|---|---|---|
| Fuseli, Lawrence's executors' sale ... | 1830 ... | 75 | 12 | 0 |
| George IV. in Coronation robes, now at Athenæum Club, Lawrence's executors' sale ... ... ... | 1830 ... | 120 | 15 | 0 |
| Lawrence, by himself, Lord Chesterfield's sale ... ... ... ... | 1831 ... | 493 | 0 | 0 |
| John Kemble as Hamlet, Baring's sale | 1848 ... | 52 | 10 | 0 |
| Sir Robert Peel when young, Allnutt's sale ... ... ... ... ... | 1863 ... | 37 | 16 | 0 |
| Miss Siddons, daughter of Mrs. Siddons, the actress, Bicknell's sale | 1863 ... | 147 | 0 | 0 |
| Mrs. Baring and children, Du Blaisel's sale ... ... ... ... ... | 1872 ... | 1470 | 0 | 0 |
| Duke of Wellington, painted 13th December, 1821, Arbuthnot's sale | 1878 ... | 855 | 15 | 0 |
| Nature, the Calmady Children ... | 1886 ... | 1890 | 0 | 0 |
| The Countess of Dysart, Gatton Hall sale ... .. ... ... ... | 1888 ... | 550 | 0 | 0 |
| The Duke of Wellington (replica) ... | 1889 ... | 204 | 0 | 0 |
| The Hon. Mary Howard ... ... | 1891 ... | 399 | 0 | 0 |
| Ada, Wife of the second Marquis of Ely, Ely's sale .. ... ... | 1891 ... | 241 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Miss Murray ... ... ... ... | 1891 ... | 1270 | 0 | 0 |
| Lord Castlereagh, Clancarty's sale ... | 1892 ... | 362 | 0 | 0 |
| Mrs. Whittington, Hemmings' sale | 1894 ... | 346 | 0 | 0 |
| Mrs. Lowry, Ellenborough's sale ... | 1895 ... | 546 | 0 | 0 |
| Lady Anne Ellenborough, Ellenborough's sale ... ... ... | 1895 ... | 483 | 0 | 0 |
| Master Fane, Price's sale ... ... | 1895 ... | 236 | 0 | 0 |
| Lady Owen ... ... ... ... | 1895 ... | 997 | 0 | 0 |
| Kemble ... ... ... ... ... | 1895 ... | 273 | 0 | 0 |

Portraits of Wm. Pitt and Lord Brougham sold for from £105 to £150. At Dr. Percy's sale in 1890, the portrait of Mrs. Siddons, in pencil, by Lawrence, was sold for £68 5s.

**Lawson (Cecil Gordon).**—B. Wellington, Shropshire, 1851; D. Chelsea, 1882; S. his father; P. pastoral subjects and landscapes. He was the son of William Lawson, a portrait-painter. Cecil resided some years in London, and his pictures were much admired owing to the poetic manner in which he treated his subjects. After exhibiting various works at the Royal Academy, about 1870-71 he travelled in Holland and Belgium and to Paris. After this he lived at Wrotham, and produced his "Hop-garden of England," which was shown at the Academy in 1876. In 1878 "The Minister's Garden," one of his best works, was exhibited at the Grosvenor Gallery. He married in 1873, and went to live at Haslemere, where he painted "The August Moon," which was presented by his widow to the National Gallery. Altogether Lawson exhibited thirteen pictures at the Royal Academy and five in Suffolk Street. Among them the following have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| In the Valley, Stewart's executors' sale ... ... ... ... ... | 1881 ... | 535 | 10 | 0 |
| Piccadilly, Stewart's executors' sale | 1881 ... | 215 | 5 | 0 |
| Landscape on Road to Monaco (bought in) ... ... ... ... ... | 1883 ... | 346 | 10 | 0 |
| Landscape with figures (bought in) | 1883 ... | 89 | 5 | 0 |
| The Dove Valley, Devon ... ... | 1887 ... | 400 | 0 | 0 |

**Lazzari (Donato),** called Bramante di Urbino.—B. Castle Durante, near Urbino, 1444; D. Rome, 1514; S. ——; P. sacred subjects. The celebrated architect of S. Peter's, at Rome. Nothing is known of his early life, but from about 1472 to 1499 he was at Milan, where he not only executed many architectural works, but decorated the façades of houses with paintings in fresco. Of such works, a few, much damaged, remain in the

Casa Prinetti. He also engraved, and one of the three known impressions of a plate by him is in the British Museum.

**Lazzarini (Gregorie).**—B. Villanova, 1657; D. Venice, 1735; S. Francesco Rosa; P. history. Lanzi esteemed Lazzarini's picture of S. Lorenzo Giustini to be the finest oil painting executed at Venice when Lazzarini lived; and Carlo Maratti, when the Venetian Ambassador at Rome wished him to paint a picture for the Sala dello Scrutinio at Venice, recommended that Larazzini should be employed, which advice resulted in his producing the triumphal memorial of the Morosini. This painter was the instructor of Giovanni Battista Tiepolo.

**Lebrun (Charles).**—B. Paris, 24th February, 1619; D. Paris, 12th February, 1690; S. Simon Vouët; P. history and portraits. This celebrated painter was the son of a sculptor, and, being protected by the "Chancellor Séguier," studied under Vouët. He next went to Rome with Nicolas Poussin, who befriended him during the six years he remained in that city. He was recalled to Paris in 1648, and received the same year into the Académie. His talents and industry soon procured him many friends and patrons, amongst others Fouquet and Mazarin, who introduced him to Louis XIV. Through the influence of Colbert he was made "Premier Peintre de la Cour." In 1662 he was ennobled, appointed director of all the public works, and also placed at the head of the manufactory of tapestry at the Gobelins. In addition he was "Recteur, Chancelier, et Directeur de l'Académie de Peinture." Although absent, he was, moreover, made "Prince de l'Académie de Saint-Luc à Rome," and induced Louis XIV. to establish, in 1666, the French school in that city. So long as Colbert lived Lebrun accumulated in his own person all the honours of his profession; but after the death of his patron, Louvois showed by every means his dislike of Lebrun and his pupils, and although the painter retained the esteem of Louis XIV., he suffered so much annoyance, that it affected his health and led to his death.

Lebrun excelled in composition, and there is often great ingenuity and poetry in his works; but his drawing was loose and weak, and his colouring heavy and black, without producing relief. His works were very numerous in the palaces of France, and easel pictures by him are to be found in all the galleries of Europe. There are also some etchings by his hand.

There were also a Nicolas Lebrun, said to be the brother of Charles, who drew a plan of part of Paris, and a Louis Lebrun, a native of Abbeville, who was executed for having tried to poison the family of Charles Lebrun; the latter was an artist and probably a relative of Charles.

We can only afford space for some of the more interesting of Lebrun's pictures which have appeared at auctions:

| | | £ | s. | d. |
|---|---|---|---|---|
| Madame de la Vallière as The Magdalen, 20½in. by 17½in., Sir R. Strange's sale ... ... ... | 1771 ... | 63 | 0 | 0 |
| Venus coupant les ailes à l'Amour, Conti's sale... ... ... ... | 1777 ... | 125 | 0 | 0 |
| Four small "Battles of Alexander" (belonged to Maréchal Saxe), De Hagen's sale ... ... ... | 1803 ... | 16 | 5 | 0 |
| The Battle of the Centaurs, Knight's sale ... ... ... ... ... | 1819 ... | 173 | 10 | 0 |
| Holy Family, from Orleans Collection, Proctor's sale ... ... | 1821 ... | 37 | 10 | 0 |
| Christ Descendu de la Croix, Denon's sale ... ... ... ... ... | 1828 ... | 200 | 0 | 0 |
| Portrait of Molière ... ... ... | 1859 ... | 22 | 0 | 0 |
| His own portrait, Meffre's sale ... | 1863 ... | 18 | 0 | 0 |
| Portraits of his Father and Mother, Reisset's sale ... ... ... | 1870 ... | 67 | 0 | 0 |
| Portrait of Madame de Maintenon, seated, 52in. by 40in., Duke of Hamilton's sale ... ... ... | 1872 ... | 105 | 0 | 0 |
| Portrait of Louis XIV. when a Boy (oval), Mrs. Mabberley's sale ... | 1877 ... | 113 | 13 | 0 |

**Lebrun (Marie Louise Elizabeth Vigiée, Madame).**—B. Paris, 1755; D. Paris, 1842; S. Davenne and Doyen; P. portraits, history, and landscapes. This charming woman and talented artist was the wife of Jean Baptiste Pierre Lebrun, expert and author of "La Gallerie des Peintres Flamande, Hollandais, et Allemands." As a child she showed an extracrdinary aptitude for art, and painted, when only sixteen, many portraits of persons attached to the Court. Nevertheless the Academicians refused to admit her into their Académie, and in 1774 she was enrolled in the Society of S. Luke. Shortly afterwards she married Lebrun, and travelled with him in Belgium and Holland, where she improved herself by studying the works of the great painters of those countries. At last, in 1783, she was received

into the Académie, as her house had become the meeting-place of all who were most distinguished in Paris. In 1789 she thought it prudent to quit France, and went to Turin, Rome, and Naples, which she visited twice. After having travelled over nearly all Italy, Mme. Lebrun went to Vienna, where she remained three years. From there she passed on, by way of Prague, Dresden, and Berlin, to S. Petersburg. At the two latter capitals she was elected a member of the Academies. Everywhere she was called upon to paint the portraits of princes and other persons of high rank, and it was not until 1802 that she returned to France. In the same year she came to England. She remained in this country three years, and painted portraits of the Prince of Wales, Mrs. Baring, Lord Byron, and others. When at Naples she had painted three of Lady Hamilton, and at Rome Miss Pitt as "Hebe." She next visited Switzerland, where she was named a member of the Academy of Geneva. From that country she returned to France, which she did not again quit.

Mme. Lebrun's reputation may be said to have been European, and a list of the portraits she painted would fill several pages. Among them are those of Marie Antoinette and her three children, and her own with her daughter. She was also the author of a volume of "Souvenirs," which are very entertaining. We can only cite a few prices at which portraits by Mme. Lebrun have been sold by auction.

| | | £ | s. | d. |
|---|---|---|---|---|
| Her own portrait (duplicate, 33in. by 36in.) ... ... ... ... | 1810 ... | 84 | 0 | 0 |
| A Bacchante, 48in. by 36in.... ... | 1810 ... | 217 | 10 | 0 |
| Mlle. Duthé, Ragusa's sale ... ... | 1857 ... | 25 | 0 | 0 |
| Her own portrait, Boittelle's sale ... | 1866 ... | 40 | 0 | 0 |
| Another of her, painted in 1776, Reisset's sale ... ... ... | 1870 ... | 1145 | 0 | 0 |

Mme. Lebrun painted also in water-colours. At a sale at Christie's, in 1874, "A Lady Singing with the Harp" was sold for £50.

**Leclerc (David).**—B. Berne, 1680; D. Frankfurt, 1738; S. Werner; P. portraits, history, landscapes, and flowers. He went to Frankfurt when eighteen, and, acquiring a good reputation, was called to the Court at Darmstadt; next he visited Paris, worked under Rigaud, and studied the works of Rubens. He came to England in 1715, and remained here two years. Leclerc was an excellent painter of portraits, both in oil and in miniature; he also painted in enamel.

**Ledoux (Philiberte).**—B. 1767; D. 1840; S. Greuze; P. genre and portraits. Her copies from Greuze and her own works, which she exhibited in Paris from 1804 to 1814, are by no means uncommon. In general, although many of them are very pleasing pictures, they may be distinguished from those by Greuze by their being painted more solidly and with a heavier touch. She also painted in water-colours, and at Liddell's sale, in 1885, a female head, signed by her, sold for £73 10s.

**Lee (Frederick Richard).**—B. Barnstaple, 1798; D. Cape of Good Hope, 1879; S. Royal Academy; P. landscapes. Lee was in early life a soldier, and served in the Netherlands in an infantry regiment. On quitting the army he became a student at the Academy, where he exhibited in 1824, and in 1829 he received a premium of £50 from the British Institution. He was elected an Associate of the Royal Academy in 1834, and a full member in 1838. He ceased to exhibit in 1870, having then shown more than 326 pictures in London alone, in many of which the cattle are by Sidney Cooper.

In a list of about 700 of Lee's pictures sold by auction since 1845 the prices range from £80 17s. for "The Watermill," at Knott's sale, in 1845, to £798 for "A Summer Morn," 48in. by 72in., with Cooper, at Brooks's sale, in 1879. Below are the higher prices paid for those in which Cooper did not insert the animals, as his cows always lessen the effect of the landscape:

| | | £ | s. | d. |
|---|---|---|---|---|
| Slate-quarries, Rucker's sale ... ... | 1852 ... | 556 | 10 | 0 |
| The Borders of Dartmoor, 29½in. by 25¾in., Bicknell's sale ... ... | 1863 ... | 173 | 5 | 0 |
| Landscape in Surrey, Whittaker's sale | 1865 ... | 210 | 0 | 0 |
| The Silver Pool, Flatow's sale ... | 1865 ... | 330 | 15 | 0 |
| The Ferry, the Thames, Jackson's sale ... ... ... ... ... | 1866 ... | 267 | 15 | 0 |
| Autumnal Morning, from W. Wells's (Redleaf) Collection ... ... | 1867 ... | 267 | 15 | 0 |
| Breaking up the Wreck, Lancaster's sale ... ... ... ... ... | 1868 ... | 189 | 0 | 0 |
| Market-cart Crossing the Brook, Wheeler's sale ... ... ... | 1873 ... | 210 | 0 | 0 |
| Waiting for the Ferry, Nicol's sale ... | 1873 ... | 225 | 15 | 0 |
| Avenue of Scotch Firs, Barnstaple, Cressingham's sale ... ... | 1874 ... | 330 | 15 | 0 |
| Mountain Scene and Cattle, 1852, Cressingham's sale ... ... | 1874 ... | 409 | 10 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Oak-tree, Ford and Cart, Cressingham's sale ... ... ... ... | 1874 | ... | 283 | 10 | 0 |
| Summer Breezes, 1848, Cressingham's sale ... ... ... ... ... | 1874 | ... | 588 | 0 | 0 |
| Market-cart at a Brook, Agnew's sale ... ... ... ... ... | 1875 | ... | 262 | 10 | 0 |
| Capel Curig, 54in. by 33in. ... ... | 1875 | ... | 325 | 10 | 0 |
| The Last Gleam, Potter's sale ... | 1876 | ... | 252 | 0 | 0 |
| Mountain Solitude, 39½in. by 59½in., A. Grant's sale ... ... ... | 1877 | ... | 535 | 0 | 0 |
| A Bright Night, 36in. by 50in., A. Grant's sale ... ... ... | 1877 | ... | 420 | 0 | 0 |
| English Cottage, 35½in. by 53¾in., A. Grant's sale ... ... ... | 1877 | ... | 451 | 10 | 0 |
| Coast Scene, Saltfleet, 27in. by 35½in., Brooks's sale ... ... ... | 1879 | ... | 262 | 10 | 0 |
| The Silver Pool, 40in. by 54in., Brooks's sale ... ... ... | 1879 | ... | 230 | 10 | 0 |
| Autumn Sunset, N. Wales, 40in. by 60in., Kurtz's sale ... ... | 1880 | ... | 451 | 10 | 0 |
| Avenue at Althorp, Marshall's sale... | 1881 | ... | 215 | 5 | 0 |
| On the Welsh Border ... ... ... | 1882 | ... | 210 | 0 | 0 |
| Lodore, Adams's sale ... ... ... | 1882 | ... | 199 | 10 | 0 |
| The Jungfrau, Mayou's sale ... ... | 1883 | ... | 336 | 0 | 0 |
| Goring Church, 26in. by 38in., Walker's sale ... ... ... | 1883 | ... | 294 | 0 | 0 |
| Autumn Morning, Walker's sale ... | 1883 | ... | 210 | 0 | 0 |
| Worcester Grassfield, 24in. by 38in., Walker's sale ... ... ... | 1883 | ... | 315 | 0 | 0 |
| Rocky River-bed, upright, 40in. by 36in., Walker's sale ... ... | 1883 | ... | 283 | 10 | 0 |
| Woody River Scene, dated 1853, Montrose's sale ... ... ... | 1894 | ... | 346 | 0 | 0 |
| The Avenue, Huth's sale ... ... | 1895 | ... | 298 | 0 | 0 |
| Ferry at Cliveden, Montrose's sale... | 1895 | ... | 315 | 0 | 0 |

**Leech (John).**—B. London, 1817; D. Kensington, 20th October, 1864; S. the drawing master at the Charterhouse; P. domestic and humorous scenes. The father of this excellent artist was an Irishman, who himself had some talent for drawing, and it is said that Flaxman, seeing John, when only three years old, seated on his mother's knee drawing, foretold that he would astonish the world. At seven years old John was sent to the Charterhouse, where he formed a friendship with Thackeray. At sixteen he studied medicine at S. Bartholomew's Hospital, but he gradually devoted his time to art, and at eighteen published his first work,

"Etchings and Sketchings by A. Pen, Esq.," four leaves, quarto, covered with sketches. As a lithographer, his caricature of Mulready's envelope was a success. Much of his early work appeared in *Bell's Life*. Leech's first contribution to *Punch* appeared in the fourth number, published in August, 1841. His drawings up to 1864 amounted to above 3000, and it is said he received for them more than £40,000. To that number must be added his illustrations to various books. In 1826 he exhibited in the Egyptian Hall his "Sketches in Oil." He was in Ireland in 1858, and at Paris and Biarritz in 1862. In 1864 he went with Elmore to Hamburg and Schwalbach, and after his return to England, to Whitby with his family. From that place he came to London, and died somewhat suddenly.

After Leech's death the following pictures in oils were sold at Christie's by his executors (in 1865):

| | £ | s. | d. |
|---|---|---|---|
| Mr. Briggs with Brighton Harriers, two pictures | 110 | 5 | 0 |
| Pretty Sight, children ... ... ... ... | 85 | 0 | 0 |
| Mr. Briggs fires both barrels! ... ... ... | 89 | 5 | 0 |
| Mr. B. on Ben Something or Other ... ... | 112 | 5 | 0 |
| Contented Mind ... ... ... ... ... | 76 | 13 | 0 |
| Multum in Parvo's Going ... ... ... ... | 81 | 18 | 0 |
| When it's Foggy in London ... ... ... | 115 | 10 | 0 |

"By the Sad Sea Waves," in water-colours, realised £42 at Gladstone's sale in 1875.

**Le Feburе,** or **Le Febvre,** or **Le Feire (Claude).**—B. Fontainebleau, 1633; D. London or Paris, 1675; S. Lebrun and Le Sueur; P. portraits and history. He was received into the Académie in 1663, and painted the portrait of Colbert. Afterwards he came to England and was much patronised at the Court of Charles II. There are portraits by him in the Louvre and in our National Portrait Gallery. His brother, Jacques Le Feire, who died in 1678, also painted portraits, as did his two sons, but in an inferior manner to Claude. Portraits by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Duchess of Orleans, Sister of Charles II., G. W. Taylor's sale | 1832 ... | 20 | 0 | 0 |
| Charles II. in armour, three-quarter length, White's sale ... ... | 1879 ... | 73 | 10 | 0 |

**Le Fèvre** or **Le Febvre (Robert).**—B. Bayeux, 1756; D. 1830; S. Regnault; P. history and portraits. One of the best portrait-painters of his time; his works are said to have been

good likenesses, and his painting is brilliant and vigorous. At the Restoration he was appointed painter to Louis XVIII., and having lost this position and other employment by the Revolution of 1830, he put an end to his life. He must not be confounded with Roland Le Fèvre, called also Le Fèvre de Venise, who was born also at Bayeux, 1608, and died in 1677. Robert's portraits are his best works. The following were disposed of at G. W. Taylor's sale in 1832:

| | £ | s. | d. |
|---|---|---|---|
| Madame Letitia Bonaparte ... ... ... | 12 | 12 | 0 |
| Empress Josephine ... ... ... ... ... | 22 | 1 | 0 |
| Emperor Napoleon ... ... ... ... ... | 79 | 16 | 0 |
| Empress Maria Louisa ... ... ... ... | 17 | 17 | 0 |
| Pauline, Princess Borghese... ... ... ... | 56 | 4 | 0 |
| Joseph Bonaparte ... ... ... ... ... | 21 | 0 | 0 |
| Small whole length of Napoleon ... ... ... | 94 | 10 | 0 |
| Pius VII. ... ... ... ... ... ... | 29 | 8 | 0 |

**Lehmann (Charles Ernest Rodolphe Henri).**—B. Kiel, in Holstein, 1814; D. Paris, 1882; S. Ingres; P. history and portraits. Although born at Kiel, Lehmann became naturalised in France. He and Delaroche were fellow-students under Ingres. Lehmann painted Scriptural subjects, and decorated chapels at the Church of S. Marie and galleries at the Hotel de Ville of Paris. In 1861 he was placed at the head of the Académie des Beaux Arts, and in 1875 was made Professor in the Ecole des Beaux Arts. His best works are his portraits, two of the most celebrated being those of the Princess Belgiojoso and of Liszt. In Lehmann's early work the colouring is delicate, not to say feeble, but in the later it is stronger, yet the change is hardly an improvement. He was the uncle of Rudolf Lehmann.

**Leighton (Frederick, Lord).**—B. Scarborough, December, 1830; D. London, 25th January, 1896; S. various masters; P. history and fable. Frederick Leighton was the son of a physician, Frederick Septimus Leighton, whose father was Sir James B. Leighton, physician to the Empress of Russia and chief of the medical department of the Imperial Navy. The late President of the Royal Academy may be said to have been trained from boyhood for the honourable position which his genius, personal advantages, and untiring industry enabled him to fill so worthily. Owing to his mother's ill-health, his father lived much on the Continent, and in 1839 Frederick, who had shown a talent for drawing, had the advantage of receiving some instruction in Paris from George Lance. In the following year, his

family being then in Rome, young Leighton had lessons in drawing from Filippo Meli. These were followed by more study under various masters at Dresden, Berlin, and Frankfurt-am-Main. It was, however, at Florence, in 1846, that his father consented to allow his son to follow his own inclinations towards the study of art as a profession. The result was more instruction at Paris, Frankfurt, and Brussels.

Although it is very doubtful whether Leighton derived much advantage, as an artist, from studying under so many masters, his residence in different countries led to his becoming unusually proficient as a linguist. His first great picture, "Cimabue and his Friends and Scholars at Florence accompanying his picture of the Madonna to the Church of Santa Maria Novella," which was exhibited at the Royal Academy in 1855, was a decided success. It was purchased by the Queen, and is now in the Royal Collection. Subsequently to that year, Leighton passed much time in Paris, and, after a long tour in Spain, settled in London, in Holland Park Road, where he resided at the time of his death. He was elected an Associate of the Royal Academy in 1859, a full member in 1868, and President in 1879. Between 1855 and 1880 he exhibited ninety-two pictures at the Royal Academy and seventeen in Suffolk Street, to which those of later date must be added.

It is not necessary to give here a list of the many fine pictures painted by Leighton in the course of his brilliant career, but the "Cimabue," mentioned above, and the "Daphnephoria," painted about 1875, may be cited as his principal works. As a sculptor he executed a few excellent works. He painted also in fresco, and two of his principal paintings in that style of art are at South Kensington.

Leighton was knighted in 1879, made a baronet in 1886, and created a peer about a month before his death, after which, as he never married, the title of "Lord Leighton," became extinct. He was, moreover, a Knight of the Legion of Honour, and had several honorary degrees conferred upon him. In public life he was Colonel of the Artists' Rifle Corps of Volunteers, took a lively interest in political affairs, and was a good public speaker. In private life he was both admired and esteemed by his numerous friends. When dying, his last words were, "My love to the Academy." He was buried in S. Paul's Cathedral, with much pomp, on the 2nd February, 1896.

The following is a list of the pictures by Lord Leighton which have been sold by auction for £200 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Star of Bethlehem ... ... | 1862 ... | 210 | 0 | 0 |
| The Feigned Death of Juliet (bought in), Mrs. Barwell's sale ... ... | 1863 ... | 294 | 0 | 0 |
| Paolo and Francesca ... ... ... | 1865 ... | 231 | 0 | 0 |
| Samson and Delilah (bought in), F. L.'s sale ... ... ... ... ... | 1866 ... | 252 | 0 | 0 |
| The Widow's Prayer, S. Mark's, Venice | 1867 ... | 341 | 5 | 0 |
| The Odalisque, Windus's sale ... | 1868 ... | 330 | 15 | 0 |
| David, E. G. and C.'s sale ... ... | 1868 ... | 420 | 0 | 0 |
| Salomé, the Daughter of Herodias, Grant's sale ... ... ... | 1868 ... | 315 | 0 | 0 |
| The Painter's Honeymoon, Smith's sale ... ... ... ... ... | 1870 ... | 404 | 5 | 0 |
| Canniora, Carter's sale... ... ... | 1870 ... | 355 | 0 | 0 |
| Helen of Troy, 81in. by 59in. (bought in), Cottrell's sale... ... ... | 1873 ... | 808 | 10 | 0 |
| Lady with pomegranate, 34in. by 22in., Hargreaves' sale ... ... | 1873 ... | 241 | 10 | 0 |
| Syracusan Bride Leading Wild Beasts in procession to the Temple of Diana, about 144in. by 60in., dated 1866, Leyland's sale ... | 1874 ... | 2677 | 10 | 0 |
| The Mermaid, Cholmondeley's sale... | 1874 ... | 279 | 5 | 0 |
| Actæa, Roffey's sale ... ... ... | 1874 ... | 283 | 10 | 0 |
| Noble Venetian Lady of the Sixteenth Century, 34in. by 25in., Mendel's sale ... ... ... | 1875 ... | 997 | 10 | 0 |
| Girl with basket of fruit, 33in. by 22in., Levy's sale ... ... ... | 1876 ... | 808 | 10 | 0 |
| Lady with pomegranate, 34in. by 25½in., Grant's sale ... ... | 1877 ... | 803 | 7 | 0 |
| Orpheus and Eurydice, 50in. by 42in., dated 1864, Brooks's sale... | 1879 ... | 692 | 0 | 0 |
| Cleoboulos Instructing his Daughter Cleobouline, 36in. by 45in., Benzon's sale ... ... ... | 1880 ... | 1312 | 10 | 0 |
| Golden Hours, 24in. by 36in., dated 1866, Benzon's sale ... ... | 1880 ... | 1155 | 0 | 0 |
| Lucia, 14in. by 10in., Stewart's sale | 1880 ... | 262 | 10 | 0 |
| Teresa, 15in. by 10in., Stewart's sale | 1880 ... | 273 | 0 | 0 |
| Jonathan's Token to David (bought in), Wardell's sale ... ... | 1881 ... | 304 | 10 | 0 |
| A Roman Lady, Holdsworth's sale ... | 1881 ... | 357 | 0 | 0 |
| Jezebel and Ahab, dated 1863 ... | 1882 ... | 425 | 0 | 0 |
| Actæa, Murrieta's sale ... ... | 1883 ... | 525 | 0 | 0 |
| The Mermaid, 26½in. by 19½in., Potter's sale ... ... ... | 1884 ... | 357 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Electra at the Tomb of Agamemnon, 60in. by 30in., Potter's sale ... | 1884 ... | 945 | 0 | 0 |
| The Mermaid ... ... ... ... | 1886 ... | 215 | 5 | 0 |
| Desdemona, *Graphic* sale ... ... | 1889 ... | 525 | 0 | 0 |
| The Music Lesson, Matthews's sale... | 1891 ... | 2467 | 10 | 0 |
| Iostephané, Matthews's sale ... | 1891 ... | 1071 | 0 | 0 |
| Kittens, Matthews's sale ... ... | 1891 ... | 435 | 0 | 0 |
| Neruccia, Matthews's sale ... ... | 1891 ... | 325 | 0 | 0 |
| Zeyra, Matthews's sale ... ... | 1891 ... | 409 | 0 | 0 |
| After Vespers ... ... ... ... | 1892 ... | 614 | 0 | 0 |
| Elegy, Cheylesmore's sale ... ... | 1892 ... | 346 | 0 | 0 |
| Dante in Exile ... ... ... ... | 1893 ... | 567 | 0 | 0 |
| Daphnephoria, Baring's sale ... ... | 1893 ... | 3937 | 0 | 0 |
| Golden Hours, Revelstoke's sale ... | 1893 ... | 388 | 0 | 0 |
| Helen on the Walls of Troy (see 1895), Montrose's sale ... ... ... | 1894 ... | 430 | 0 | 0 |
| Dante in Exile, dated 1864, Montrose's sale ... ... ... ... | 1894 ... | 352 | 0 | 0 |
| Greek Girls Playing at Ball... ... | 1895 ... | 735 | 0 | 0 |
| Helen on the Walls of Troy, dated 1865, Montrose's sale ... ... | 1895 ... | 325 | 0 | 0 |

**Leitch (William Leighton).**—B. Glasgow, 1804; D. London, 1883; self-taught; P. landscapes and figures. He was educated at the Highland Society's School, and from an early age had a taste for drawing, which he indulged in in the evening with his friend Daniel Mac Nee, the future President of the Scottish Academy. He was, however, placed by his friends in a lawyer's office, but soon left it to work under a decorator and sign-painter. After a time Leitch came to London, where he worked as a scene-painter, and became acquainted with David Roberts and Clarkson Stanfield. Subsequently he passed five years in Italy, and on his return to London exhibited at the Royal Academy and elsewhere, between 1832 and 1861, eleven works at the Royal Academy, two at the British Institution, and two in Suffolk Street.

Leitch taught water-colour painting to the Queen and other members of the Royal Family; but his works, although very effective, owing to the large use he made of white, may be said to have been painted in body-colour. These have produced the following prices at auctions:

| | | £ | s. | d. |
|---|---|---|---|---|
| Gulf of Salerno ... ... ... ... | 1865 ... | 64 | 1 | 0 |
| Dee Side, Reid's sale (bought in) ... | 1866 ... | 183 | 15 | 0 |
| A Highland Scene, Horton's sale (bought in) ... ... ... ... | 1871 ... | 126 | 5 | 0 |
| Schiehallion, Heritage's sale ... ... | 1874 ... | 151 | 4 | 0 |

All those mentioned hereunder were disposed of at Leitch's executors' sale in 1884:

| | £ | s. | d. |
|---|---|---|---|
| The Bass Rock, 5in. by 9in. ... ... ... | 59 | 17 | 0 |
| The Gardens at Osborne ... ... ... ... | 28 | 7 | 0 |
| Venice—S. Maria Saluti ... ... ... ... | 31 | 10 | 0 |
| Benvenue ... ... ... ... ... ... | 31 | 10 | 0 |
| Reigate Common, 12in. by 18in. ... ... ... | 36 | 15 | 0 |
| Salerno Cathedral ... ... ... ... ... | 47 | 5 | 0 |
| On the Tiber, 10in. by 15in. ... ... ... | 67 | 4 | 0 |
| In the Campagna ... ... ... ... ... | 67 | 4 | 0 |
| Dunstanborough Castle ... ... ... ... | 49 | 7 | 0 |
| S. Trinità di Monte... ... ... ... ... | 28 | 7 | 0 |
| Valley of the Tweed ... ... ... ... | 42 | 0 | 0 |
| Cattle in a Pool, small ... ... ... ... | 57 | 15 | 0 |
| Stone Pines, Virginia Water, large upright... | 43 | 1 | 0 |
| Balcarres ... ... ... ... ... ... | 9 | 19 | 0 |
| Macduff's Cave, Balcarres ... ... ... ... | 10 | 10 | 0 |
| Stirling ... ... ... ... ... ... | 32 | 10 | 0 |
| Balcarres—Lady's Tower ... ... ... ... | 18 | 18 | 0 |
| Venice, 5in. by 10in. ... ... ... ... | 31 | 10 | 0 |
| Osborne House ... ... ... ... ... | 6 | 16 | 6 |
| Newark Castle ... ... ... ... ... | 34 | 13 | 0 |
| Classical landscape, drawing in sepia, 10in. by 14in. ... ... ... ... ... ... | 76 | 13 | 0 |
| Landing of the Bride—Vigo, large, unfinished ... | 73 | 10 | 0 |
| Ben-y-Gloe ... ... ... ... ... ... | 56 | 14 | 0 |
| Lago di Gardo ... ... ... ... ... | 110 | 5 | 0 |
| Near Aquila, Abruzzo ... ... ... ... | 75 | 12 | 0 |

**Lelio da Novellara.**—*See* **Orsi.**

**Lely (Sir Peter, Bart.).**—B. Soest, in Westphalia, 1617; D. Covent Garden, London, 30th November, 1680; S. Pieter de Grebber; P. portraits and mythological subjects. The father of this painter was a Dutch officer, a native of The Hague, whose name was Johannes van der Faes, and his mother's Abigaël van Uliet, of Utrecht. Their son was born while they were in garrison at Soest, in Westphalia. As they lived in a house the front of which was ornamented with a lily, the father was known as Captain Lely, and he appears to have retained the name after he returned to Holland. In 1641 Peter Lely came with the Prince of Orange to England, where he entered the service of Charles I. After that king's death Lely was employed by Cromwell, and Charles II. made him a Gentleman of the Bedchamber, and also a baronet, in January, 1679-80.

For more than thirty years Lely was the chief portrait-

painter in England. He married an Englishwoman, had a country house at Kew, and is described by Pepys as "a mighty proud man and full of state." He lived in London, at first in Drury Lane, and from 1662 to the time of his death in the Piazza, Covent Garden. He was buried there, in the Church of S. Paul; his monument, by Gibbons, was destroyed when the church was burnt in 1795. Sir Peter's grandson John Lely, who died 25th November, 1728, also painted portraits.

After Sir Peter's death his collection of pictures and drawings, which are marked with the letters "P. L.," was sold by auction. The sale lasted forty days and produced £26,000. The catalogue gives little or no information regarding the works sold. His property, valued at £900 a year, went to a nephew in Holland; but his grandson's widow was so poor that she found a refuge in Megg's Almshouses at Mile End.

Lely's portraits are well coloured, and it has been observed that after two hundred years "his splendid flesh-tints still retain a freshness which is truly marvellous, whilst upon the lips and cheeks of his beauties we find unfaded carnation tints." He also drew the hands well, but about the eyes, particularly of his portraits of females, there is a drowsy expression which is very mannered, and which is produced partly by the red lines he introduced about the eyes and also by the length he gave to the inner corners of them. If he wished to imitate Van Dyck, he certainly did not follow that master in his drawing. Yet females in his pictures appear more beautiful than in those of Van Dyck.

Portraits by Sir Peter Lely seldom produce large sums at auctions, unless they represent some person historically interesting or are peculiarly fine, such as the following:

| | | £ | s. | d. |
|---|---|---|---|---|
| Elizabeth Butler, Countess of Chesterfield, Earl Waldegrave's sale | 1842 ... | 75 | 12 | 0 |
| Alderman Leneve, of Norwich, Earl Waldegrave's sale... ... ... | 1842 ... | 54 | 12 | 0 |
| Mrs. Leneve, Earl Waldegrave's sale | 1842 ... | 31 | 10 | 0 |
| Admiral Montague, Earl of Sandwich, Earl Waldegrave's sale ... ... | 1842 ... | 33 | 12 | 0 |
| Mary d'Este (in brown and blue), Barretti's sale ... ... ... | 1859 ... | 40 | 19 | 0 |
| Nell Gwynne (in orange and blue), sculptured vase, an orange-tree, and statue (from Stowe), Sir J. Cathcart's sale ... ... ... | 1864 ... | 220 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| G. Palmer, Speaker in time of Charles I., Lord Lyndhurst's sale | 1864 ... | 126 | 0 | 0 |
| Duchess of Portsmouth, Lord Lyndhurst's sale ... ... ... | 1864 ... | 52 | 10 | 0 |
| Nell Gwynne, in white dress, seated on a bank, caressing a lamb, Tong Castle sale ... ... ... | 1864 ... | 65 | 2 | 0 |
| F. Villiers, Duchess of Cleveland, Anthony's sale ... ... ... | 1871 ... | 149 | 2 | 0 |
| Benet, Earl of Arlington, Anthony's sale ... ... ... ... ... | 1871 ... | 68 | 5 | 0 |
| John Wilmot, Earl of Rochester (cuirass, crimson robe, white sleeves), Miss Warre's sale ... | 1875 ... | 168 | 0 | 0 |
| Duchess of Cleveland, in brown and white, Wallrond's sale ... ... | 1878 ... | 105 | 0 | 0 |
| General David Leslie, Lord Newark, (crimson scarf and sword), 49in. by 40in., Duke of Hamilton's sale | 1882 ... | 388 | 10 | 0 |
| Miss A. Lee (Lady Wharton), Lord Cholmondeley's sale ... ... | 1886 ... | 273 | 0 | 0 |
| Mrs. Jenny Deering, Lord Cholmondeley's sale ... ... ... | 1886 ... | 435 | 15 | 0 |
| Mr. Claypole, A. Hope's sale ... | 1894 ... | 472 | 0 | 0 |

**Le Moine (François).**—B. Paris, 1688; D. 1731; S. L. Galloche; P. history, mythology, portraits, and landscapes. Le Moine worked for twelve years under Galloche, and obtained the "grand prix" in 1711, but the war prevented him from going to Rome. He was elected a member of the Academy in 1718, and in 1723 went to Italy. His style, however, was then formed, and he profited little by the journey, yet he was named on his return Professor of the Academy. He spent seven years in painting the roof of the Church of S. Sulpice and decorating the "Salon d'Hercule" at Versailles. Having been obliged to repaint the principal group in the latter, although he was named "premier peintre" to the King and given a pension of 4000 francs, his mind became disordered, and one day, an intimate friend having called to take him into the country, on opening the door he found Le Moine had given himself several wounds with a sword, and he fell dead in his friend's arms.

Le Moine was one of those artists who contributed to the decline of art in France, for although his grand compositions were ingenious and the figures well grouped, his drawing was incorrect, his colouring was heavy and not very true; and it has been well

remarked of his works that in them are found "un style noble, mais des figures sans noblesse." Easel pictures by Le Moine have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Adam et Eve, La Reynière's sale ... | 1797 ... | 40 | 0 | 0 |
| Pygmalion, La Reynière"s sale ... | 1797 ... | 10 | 0 | 0 |
| Persée et Andromède, La Reynière's sale ... ... ... ... ... | 1797 ... | 50 | 0 | 0 |
| Hercule et Omphale, La Reynière's sale ... ... ... ... ... | 1797 ... | 55 | 0 | 0 |
| Le Temps et la Vérité, La Reynière's sale ... ... ... ... ... | 1797 ... | 70 | 0 | 0 |
| Baigneuse avec sa Suivante, La Reynière's sale ... ... ... ... | 1797 ... | 40 | 0 | 0 |
| The Discovery of Calisto, Hulse's sale ... ... ... ... ... | 1806 ... | 28 | 7 | 0 |
| Portrait of Louis XV. when a boy, Mrs. Maberley's sale ... ... | 1877 ... | 14 | 14 | 0 |

**Le Nain (The Brothers).**—There were three French painters of this name. In 1630 their father was Sergent Royal du bailliage de Vermandois, séant á Laon—that is, in modern language, a huissier or bailiff. He had also some property, La Campignole, etc., near Laon. He married Jehanne Prévost, and had five sons, Isaac, Nicolas, Antoine, Louis, and Matthieu. The three latter were the painters; but if the date of Antoine's birth be correct, they can hardly have been by the same mother. Nothing is known of their early life; but they were the most original of the realistic painters of France in the seventeenth century, and it is impossible to assign to any one of them a particular picture, as they painted very much in the same manner. Owing to property in possession of the family, they were not altogether dependent upon their profession. They were all original members of the Academy of Painting in Paris in 1648.

The Le Nains' pictures are characterised by a general greenish-grey tone and bright lights. They were fond of light red draperies, and their works, which are remarkable for the natural manner in which the subjects are treated, have a certain resemblance to Spanish pictures: the complexion of the persons introduced is dark, and the expressions of the faces are serious. It is said that the Le Nains' models were the peasants who lived in houses cut out of the rock, in the neighbourhood of Laon, which accounts for these painters not having marked any courses

of stone in the walls in their pictures of interiors. Also many of their subjects seem to have been painted by fire- or lamp-light, although the lamp is not introduced into the pictures, and from being so much exposed to the sun these people were peculiarly dark for Frenchmen.

There are nearly 200 known works by the three brothers, of which about thirty-five have been engraved, and one, "Le Maréchal," no less than eleven times. As it is impossible to separate their works, and they are rare, as full a list as possible of those which have been sold by auction is here given, and those are noted which for any reason have been attributed to one brother in preference to either of the others.

| | | £ | s. | d. |
|---|---|---|---|---|
| A Man Piping and his Children Dancing, Sir Luke Schaub's sale | 1758 | 180 | 0 | 0 |
| Orpheus Enchanting Animals, Schuckborough's sale ... ... | 1771 | 53 | 11 | 0 |
| A Country Family ... ... ... | 1772 | 74 | 11 | 0 |
| Marchande de Legumes, Du Barry's sale | 1774 | 50 | 0 | 0 |
| La Liseuse, Du Barry's sale ... ... | 1774 | 6 | 0 | 0 |
| Un Maréchal dans sa Forge (Antoine), Prince de Conti's sale ... ... | 1777 | 100 | 0 | 0 |
| Atelier de Le Nain, Prince de Conti's sale ... ... ... ... ... | 1777 | 20 | 0 | 0 |
| Repas de Famille, Choiseul's sale ... | 1777 | 95 | 0 | 0 |
| A Peasant's Family, Lebrun's sale ... | 1785 | 89 | 0 | 0 |
| Hurdy-gurdy, Blind Man and Children, Desenfan's sale ... ... | 1786 | 63 | 0 | 0 |
| A Group of Italian Peasants, More and Liss's sale ... ... ... | 1796 | 15 | 15 | 0 |
| The Last Supper, Earl of Bessborough's sale ... ... ... ... ... | 1801 | 34 | 13 | 0 |
| A Group of Beggars, Earl of Bessborough's sale ... ... ... | 1801 | 105 | 0 | 0 |
| Landscape and figures, from Gainsborough's Collection, Clarke and Hibbert's sale ... ... ... | 1802 | 35 | 14 | 0 |
| A Farm-yard, figures and still-life, from Knox's Collection, W. Porter's sale ... ... ... | 1803 | 15 | 15 | 0 |
| Vieillard endormi, Solirene's sale ... | 1812 | 22 | 0 | 0 |
| Portrait of Cinq-Mars, armour on ground, 63in. by 36in. (Matthieu), Craufurd's sale ... ... ... | 1821 | 380 | 0 | 0 |
| A Musical Conversation, Lady Thomond's sale ... ... ... | 1821 | 21 | 10 | 6 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Cobbler's Stall in an Italian Market-place, Marquis of Bute's sale ... ... ... ... ... | 1822 ... | 25 | 4 | 0 |
| A Beggar and Cottage Children, Marquis of Bute's sale ... ... | 1822 ... | 16 | 16 | 0 |
| Italian Peasants Playing at Mora, D. Garrick's sale ... ... ... | 1823 ... | 7 | 15 | 0 |
| Le Repas, Denon's sale ... ... | 1826 ... | 13 | 0 | 0 |
| Peasant Children seated, piping, Mother seated in Gateway, Hibbert's sale ... ... ... ... | 1829 ... | 14 | 14 | 0 |
| Interior of Inn, travellers, Higginson's sale ... ... ... | 1846 ... | 51 | 0 | 0 |
| Six Seigneurs, costumes dans le style Louis XIII., réunis dans une salle éclairée par un seul flambeau (Louis), Pourtales-Gorgier's sale ... ... ... | 1865 ... | 700 | 0 | 0 |
| Interior, two Boys and Girl with Music, signed and dated 1627, 26in. by 23in., Miss Bredel's sale ... ... ... ... ... | 1875 ... | 493 | 10 | 0 |
| Landscape, peasants and animals, 18in. by 24in. ... ... ... | 1882 ... | 162 | 15 | 0 |
| Landscape with cattle, Lord Sudeley's sale ... ... ... ... ... | 1882 ... | 162 | 15 | 0 |
| Tycho Brahe (Matthieu) ... ... | 1888 ... | 200 | 0 | 0 |

**Le Nain (Antoine).**—B. Laon, 1568 or 1578 (?); D. Paris, 25th May, 1648; S.——; P. domestic scenes. It is not known under which master any of the brothers studied; but Antoine was, in 1630, a "maistre peintre," and his two brothers were "compagnons-peintres" of the Guild of Paris.

**Le Nain (Louis),** called Le Romain.—B. Laon, May, 1593; D. Paris, 23rd May, 1648; S.——; P. portraits and droll scenes. It is not known why he was called "Le Romain," but from the pottery and dresses in some of their pictures it is thought that one of the brothers must have been as far south as the South of France.

**Le Nain (Matthieu).**—B. Laon, April, 1607; D. 20th April, 1677; S.——; P. portraits, military scenes, and history. Matthieu took the title of "Sieur de la Jumelle"—why is not known—and held some office. He painted the portraits of Anne of Austria, of Mazarin, and of Cinq-Mars.

**Lens (Bernard).**—B. London, 1680; D. Knightsbridge, 30th December, 1740; S. his father; P. miniatures. This artist, who was one of the best miniaturists in the reign of George II., was the son of an engraver of the same name, and his own sons painted in the same style. Lens excelled in making small copies of the works of Rubens and Van Dyck. He was drawing-master to several members of the royal family, and taught Horace Walpole.

**Leonard, Leonardi, Leonardo, Leonardoni,** or **De Leon** (in Spain).—The name of Leonardo in connection with that of Da Vinci is so celebrated that it is necessary to bear in mind that there have been other artists who have borne it. Among them have been

**Leonard le Limousin.**—B. Limoges, about 1505; D. Limoges, about 1580; S.——; P. enamels. He was made director of the manufactory of enamels at Limoges by Francis I., and the name appears to have been used as a surname, for he was succeeded by Martin, Leonard II., Jehan I., Jehan II., François I., and François II. Among the most beautiful works produced by them are vases, cups, etc., many of which are adorned with scenes and figures designed by Raphael, Giulio Romano, and Jean Cousin. To these must be added medallion portraits of Francis, Diana of Poictiers, Ph. de Chabot, François de Guise, and many other celebrated personages.

**Leonardi** or **Leonardoni (Francesco).**—B. Venice, 1654; D. Venice, 1711; S. Tiepolo; P. portraits, history, etc. He travelled much in Europe, and finally settled at Madrid in 1680, where he painted with great success both in miniature and large works for the churches.

**Leonardo.**—*See* **Vinci.**

**Leonardo** or **Fra Augustin.**—B. Valencia, about 1580; D. 1640; S.——; P. history and portraits. He became a monk, and painted in the Convent of Nuestra Señora del Puig, near Valencia. Among his works was one of the battle fought near Del Puig, at which S. George appeared. He painted also at Madrid and at Seville.

**Leonardo da Besozzo.**—Nothing is known of the life of this painter except that he was a Milanese, and only one of his works has come down to the present time, yet that is remarkable, not only from the Giottesque style in which it is executed, and the heads, which recall those by Fra Angelico, but from the

historical events relative to it and the portrait it contains. We allude to a painting in the monumental chapel of Sergiani Carracciolo (the Seneschal, and lover of the younger Queen Joanna), in the Church of S. Giovanni a Carbonara, at Naples, built in 1433. The principal subject consists of colossal figures of the First Person in the Trinity enfolding in His arms Christ, who is crowning the Virgin.

**Leonardo (Jusepe).**—B. Madrid, 1616; D. Zaragoza, 1656; S. Pedro de la Cuevas; P. history. He died young, having been poisoned after he had painted some fine pictures, which are at Madrid, and represent a march of the armies under Spinola and Leganês, and the reduction of Breda.

**Leonardo da Pistoja,** called Il Pistoja.— B. Pistoja; D. 1516; S. F. Penni; P. history. This artist was also known as Guelfo de Celano, Malatesta, and Grutin, but Lanzi thinks that the names represent two men. In the Cathedral of Volterra is a picture signed "Opus Leonardi Pistoriensis," and at Berlin is a "Virgin and Child," signed "Opus Leon. Pist., 1516." He is said to have been the only scholar of Penni (Il Fattore).

**Leonardoni.**—*See* **Leonard.**

**Leonbruno (Leonardo).**—B. La Contrada Unicorno, near Mantua, March, 1489; D. probably Milan, about 1525; S. probably Mantegna; P. sacred and profane history. He was the son of Giovanni Leonbruno and Elisabetta Morroni, and was adopted by the painter Luca de' Leombeni, of Pavia. He painted some fine pictures, and was in high favour with Federico, the Duke of Mantua. Leonbruno appears, however, to have been superseded by Giulio Romano, and to have left Mantua for Milan, where probably he died.

**Le Paon, Du Paon,** or **Paon.**—Either there were two artists of this name, or, if only one, there is some uncertainty whether his name was Louis or Jean Baptiste. In the latter case, he lived between 1738 and 1785, and was born somewhere near Paris. He painted battles and portraits—among other things, "Lafayette at the Storming of York (U.S.)," and a portrait of Washington, both of which were engraved by Le Mire. In 1820, at Craufurd's sale, a portrait of Washington, in a military dress, holding in his left hand the Declaration of Independence, 13in. by 11in., by Le Paon, was sold for £73.

**Le Prince.**—There have been at least six French painters of this name, of whom the most celebrated was:

**Le Prince (Jean Baptiste).**—B. Metz, 1733; D. 1781; S. Boucher; P. genre and landscapes. The Maréchal de Bellisle sent him to Paris, where he studied under François Boucher. He next went to Russia, where he was assisted by the Marquis de l'Hôpital, the French ambassador. He was much employed in Russia, but ill-health obliged him to return to France, where he was received into the Académie in 1765, and became one of the Council in 1772. Le Prince's pictures are in the French style of that period, but he is well known by his manner of executing engravings in aquatint, in which he excelled. Pictures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Concert Champêtre, Randon de Boisset's sale ... ... ... | 1777 ... | 35 | 0 | 0 |
| Fête de Village, Ragure's sale ... | 1857 ... | 50 | 0 | 0 |
| Le Marchand d'Esclaves, Ragure's sale ... ... ... ... ... | 1857 ... | 39 | 0 | 0 |
| Ladies playing musical instruments, a pair, Miss Clarke's sale ... | 1859 ... | 45 | 0 | 0 |
| Three panels, conversations, arabesques, etc., Marquis H. de V.'s sale ... ... ... ... ... | 1871 ... | 120 | 15 | 0 |

**Leslie (Charles Robert).**—B. Clerkenwell, London, 19th October, 1794; D. London, 5th May, 1859; S. Royal Academy; P. subjects from Shakespeare and other authors, and portraits. Leslie was born of American parents, Robert Leslie and Lydia Baker, of Maryland, resident in England, who left it for Philadelphia on 18th September, 1799. There his mother became a widow when Charles, her eldest child, was ten years of age. He was apprenticed to Messrs. Bradford and Inskeep, booksellers, but having a great desire to become an artist, and having drawn a likeness of Cooke, the actor, which astonished his friends, he was allowed to come to England with Mr. Inskeep, and landed at Liverpool 11th December, 1811. They soon after came to London, and Leslie having letters of introduction to West and Allston, he, after some preliminary study, was admitted as a student at the Royal Academy in 1813. He says in one of his letters that he had never painted in oil until he came to England. His progress must therefore have been very rapid, for as early as 1812 he painted portraits, and he exhibited his first picture, "Murder," at Somerset House in

May, 1813, and "The Witch of Endor" in 1814. The latter was bought by Sir John Leicester, afterwards Lord de Tabley, for 100 guineas. Between 1813 and 1815 Leslie had also qualified himself to carry off the two medals at the Academy. In 1816 the picture he sent to the Academy was "The Death of Rutland."

Want of space prevents naming many more of Leslie's works, of which he exhibited in all, between 1813 and 1859, seventy-six at the Royal Academy and eleven at the British Institution. In 1817 Leslie visited Paris (where he stayed two months), Brussels, and Antwerp, and it was after his return that he painted his "Slender and Anne Page," which may be said to have been his first work in a style in which he was destined to excel. The finished picture was, however, not exhibited until 1825. Leslie was elected an Associate of the Royal Academy in 1821, and a full member in 1826. In 1833 his brother, without consulting Leslie, caused him to be appointed teacher of drawing at the Military Academy at West Point, but he returned to England in the following year. By command of the Queen, Leslie painted, in 1838, her Coronation, and, in 1841, "The Christening of the Princess Royal." Leslie was happy in his family, and until 1852, when, owing to delicate health, he resigned the post of Professor of Painting, appears to have passed a pleasant life. The loss of a daughter shortly after her marriage, however, affected him very much, and he gradually declined up to the time of his death. The pictures Leslie painted in illustration of scenes in books are peculiarly natural, and realise well what the author describes. As an author, too, Leslie showed in his autobiography, his "Life of Constable," and his lectures, that he was not without talent. In 1870 above thirty of his pictures were exhibited at the Royal Academy.

In a list of above seventy pictures in oil by Leslie which have been sold by auction since 1845, the prices vary from £22 for a portrait of Chantrey the sculptor, in 1865, to £1522 10s., paid at A. Grant's sale in 1877 for "Falstaff Personating the King," 46½in. by 54½in. We have only space to give those for which more than £200 was obtained.

| | | £ | s. | d. |
|---|---|---|---|---|
| Yorick Recovering the Manuscript, Knott's sale ... ... ... | 1845 ... | 262 | 10 | 0 |
| Scene from "The Vicar of Wakefield," Knott's sale ... ... ... | 1845 ... | 682 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Columbus and the Egg, W. Wells's sale ... ... ... ... ... | 1852 ... | 333 | 18 | 0 |
| The Mother's Hope, 23in. by 29in., Hammond's sale ... ... ... | 1854 ... | 304 | 10 | 0 |
| Sterne and the Grisette (engraved), Lord Townshend's sale ... ... | 1854 ... | 535 | 10 | 0 |
| Sancho and the Duchess, S. Rogers's sale ... ... ... ... ... | 1856 ... | 1176 | 0 | 0 |
| The First Lesson, S. Rogers's sale ... | 1856 ... | 336 | 0 | 0 |
| The Two Princes Praying in the Tower, S. Rogers's sale ... ... ... | 1856 ... | 225 | 15 | 0 |
| Columbus and the Egg, Lord Northwick's sale ... ... ... ... | 1859 ... | 1123 | 10 | 0 |
| The Rivals, Rodgett's sale ... ... | 1859 ... | 477 | 15 | 0 |
| Henry VIII. and Wolsey at the Ball, 23in. by 34in., Brunel's sale ... | 1860 ... | 1008 | 0 | 0 |
| Queen Katharine and Griffiths, Brunel's sale ... ... ... ... ... | 1860 ... | 850 | 10 | 0 |
| Gentilhomme and Maid Fencing, Gambart's sale ... ... ... | 1861 ... | 535 | 10 | 0 |
| The Heiress, 33½in. by 27¾in., Bicknell's sale ... ... ... ... | 1863 ... | 1260 | 0 | 0 |
| Juliet's Reverie, 12in. by 10in. ... | 1864 ... | 210 | 0 | 0 |
| Juliet, Flatow's sale ... ... ... | 1866 ... | 211 | 1 | 0 |
| The Lady in "Comus," Eden's sale... | 1868 ... | 399 | 0 | 0 |
| The Opera Box, oval, Bullock's sale... | 1870 ... | 273 | 0 | 0 |
| Scene in "Twelfth Night," Bullock's sale ... ... ... ... ... ... | 1870 ... | 546 | 0 | 0 |
| The Rape of the Lock, Bullock's sale | 1870 ... | 1365 | 0 | 0 |
| Christ and Disciples at Capernaum, 61in. by 45in., Gambart's sale ... | 1871 ... | 204 | 15 | 0 |
| Charles II. and Lady Bellenden, 10½in. by 15½in., Gillott's sale ... ... | 1872 ... | 204 | 15 | 0 |
| Sophia Western and Tom Jones, Harris's sale ... ... ... | 1872 ... | 798 | 0 | 0 |
| Falstaff Personating the King, Harris's sale ... ... ... ... ... | 1872 ... | 1050 | 0 | 0 |
| The Lady with the Fan, Broderip's sale ... ... ... ... ... | 1872 ... | 211 | 1 | 0 |
| The Mother's Hope, 29in. by 33in., Farnworth's sale ... ... ... | 1874 ... | 262 | 10 | 0 |
| Sancho Panza and the Duchess, 24in. by 30in., Farnworth's sale ... | 1874 ... | 745 | 10 | 0 |
| Juliet (bought in), Coleman s sale ... | 1874 .. | 267 | 5 | 0 |
| Hermione, 31in. by 20in., Mendel's sale | 1875 ... | 546 | 0 | 0 |
| Miniature, oval, 20in. by 16in., Mendel's sale ... ... ... ... | 1875 ... | 231 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Scene from "Henry VIII.," from Brunel Collection, Mendel's sale | 1875 | 1365 | 0 | 0 |
| Hermione, 30in. by 19½in., A. Grant's sale ... ... ... ... ... | 1877 | 367 | 10 | 0 |
| Falstaff Personating the King, 46½in. by 54½in., A. Grant's sale ... | 1877 | 1522 | 10 | 0 |
| Merry Wives of Windsor (bought in), Dr. Lawley's sale... ... ... | 1879 | 577 | 10 | 0 |
| A Picnic Party, 30in. by 36in., Fenton's sale ... ... ... ... | 1881 | 535 | 0 | 0 |
| Scene from "Roderick Random," 37in. by 54in., Gibbons's sale ... | 1883 | 525 | 0 | 0 |
| The Heiress, McConnell's executors' sale ... ... ... ... ... | 1886 | 288 | 15 | 0 |
| The following are in water-colours: | | | | |
| Halloween, Fairlie's sale ... ... | 1861 | 43 | 1 | 0 |
| Sketch for "Le Bourgeois Gentilhomme," Stanfield's executors' sale ... ... ... ... ... | 1868 | 55 | 13 | 0 |
| Henry V., Nym, and five figures, Tyrrell's sale ... ... ... | 1874 | 94 | 10 | 0 |
| Dulcena del Toboso (bought in), Mc Lean's sale... ... ... ... | 1876 | 53 | 11 | 0 |

**Le Sueur (Eustache).**—B. Paris, November, 1616 (not 1617); D. Paris, 30th April, or 1st May, 1655; S. S. Vouet; P. history and portraits. This great painter was the son of Cathelin Le Sueur, a sculptor in wood, of a family resident at Montdidier. Eustache was placed while young under Vouet, and was the fellow-pupil of Lebrun. Both had the advantage of receiving advice from Nicolas Poussin, but Lebrun accompanied that painter to Rome, and remained there six years. Le Sueur never left France. He was received as a master into the old Academy of S. Luke, and was one of the twelve first members of the Academy in 1648. In 1642 he married Geneviève Goussé, by whom he had a son and a daughter. It is said that at one time he had difficulty in supporting his family, but Vouet appears to have been his firm friend, and associated Le Sueur with himself in the decoration of the Hôtel Boullion. This led to Le Sueur being also employed by Cardinal Richelieu. About the same time he produced his masterpiece, "S. Paul guérissant les malades par l'imposition des mains," which caused him to be named "Le Raphael Français." Having been appointed receiver at one of the barrières of Paris, he had a dispute with a gentleman relative to

some dues, and this ended in a duel, in which his adversary was killed. Le Sueur took refuge in the Monastery of Les Chartreux, and while there painted his six famous subjects from the life of S. Bruno. Later, when he had lost his wife and was in declining health, he came to die in the monastery, at the early age of thirty-eight years and six months. He was buried in the Church of S. Etienne-du-Mont.

Le Sueur excelled in all phases of the painter's art, with the exception of colouring, and he was one of the most original and greatest painters that France has produced. He was assisted in some of his works by his three brothers, Philippe, Pierre, and Antoine, his brother-in-law, Goussé Patel, and Claude Le Fevre. Independent of his larger works, there are a considerable number of easel pictures attributed to him. In France they have always reached much higher prices at auctions than in England; but that is principally owing to the finest having been retained in France. They have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jésus Christ, guérissant l'aveugle-né, Tullard's sale ... ... ... | 1756 ... | 75 | 0 | 0 |
| Martyre de S. Laurent, La Live de Jully's sale ... ... ... ... | 1770 ... | 300 | 0 | 0 |
| Vierge en prière, Contii's sale ... | 1777 ... | 40 | 0 | 0 |
| Le Ministre d'état, Randon deBoisset's sale ... ... ... ... ... | 1777 ... | 400 | 0 | 0 |
| The Triumph of Beauty, European Museum sale ... ... ... | 1791 ... | 84 | 0 | 0 |
| L'ange quittant la Famille de Tobie, De Calonne's sale ... ... | 1795 ... | 50 | 0 | 0 |
| L'Annonciation, Robit's sale... ... | 1801 ... | 450 | 0 | 0 |
| Le Christ chez Marthe et Marie, Robit's sale ... ... ... ... ... | 1801 ... | 420 | 0 | 0 |
| River Gods (engraved), Taylor's sale | 1823 ... | 69 | 6 | 0 |
| L'Annonciation, Montcalm's sale ... | 1849 ... | 178 | 10 | 0 |

**Lewises (The).**—There was a large family of artists of this name, all the members of which, even those who are most known as engravers, painted more or less. Taking all of the name but of different families, there have been not less than thirty-two who have exhibited at the Royal Academy and other societies in London, between 1762 and 1880. Of the best known are:

**Lewis (Charles).**—B. Gloucester, 1753; D. Edinburgh, 1795; S. ——; P. still-life. In early life he was employed in deco-

rating tea-trays at Birmingham. After a visit to Holland in 1781 he painted still-life in London and in Scotland. At one time he was an actor.

**Lewis (Charles George).**—B. Enfield, 1808; D. Felpham, 1880; S. his father; P. drawings. He was the son of Frederick Christian Lewis and brother of John Frederick Lewis, and is most known as the engraver of many of the works of Sir Edwin Landseer. Drawings by him are occasionally met with.

**Lewis (F. C.).**—B. ——; D. ——; S. his father; P. scenes in India and portraits. He was a brother of John Frederick Lewis. For many years he resided in India and painted large pictures of durbars, nautches, etc., which were engraved by his brother Charles C. Lewis.

**Lewis (Frederick Christian).**—B. London, 1779; D. Enfield, 1856; S. Royal Academy; P. landscapes. In addition to engraving many plates, especially after Sir Thomas Lawrence, he painted both in oil and in water-colours, principally in the neighbourhood of Enfield and in Devonshire. There are examples of Fredk. C. Lewis's work both at South Kensington and at Woburn Abbey. He also made many drawings for the engravings with which he illustrated a variety of books.

**Lewis (George Robert).**—B. London, 27th March, 1782; D. Hampstead, 1871; S. Fuseli; P. portraits, figures, and landscapes. He accompanied Dr. Dibdin on his "Bibliographical Tour," and illustrated the book and Dibdin's "Decameron." From 1820 he exhibited portraits, and occasionally a subject-picture, at the Royal Academy. He made an immense number of drawings for the various books he illustrated.

**Lewis (John Frederick).**—B. London, 14th July, 1805; D. Walton, 15th August, 1876; S. his father; P. animals, figures, and landscapes. This excellent artist was the eldest son of Frederick Christian Lewis, under whom he studied. As early as 1820 and 1821 he exhibited studies of animals at the British Institution and the Royal Academy. His "Old Clark at the Sandpit Gate," in which deer are introduced, was a very early work. It is now in the Royal Collection. In 1825 he published some etchings. He was elected an Associate of the Society of Painters in Water-colours in 1828. He visited Italy and Spain, and remained nearly two years in the latter country. After 1835, the year in which he returned to England, J. F. Lewis

produced a number of fine bold water-colour drawings illustrative of scenes in Spain, some of which were incidents in the Civil War. In 1836 he published lithographs of "Sketches in Spain." He was again in Italy in 1838, and painted "Easter Day in Rome," which was exhibited in 1841. In 1843 he went to Cairo, and remained in the East until 1851. His "Interior of a Harem," painted in Cairo, was exhibited at Paris in 1856; that picture was followed by many Eastern scenes. J. F. Lewis became President of the Society of Painters in Water-colours in 1857, and an honorary member of the Scottish Academy. He married in 1851, settled at Walton-on-Thames, and recommenced painting in oil about 1854. He was elected an Associate of the Royal Academy in 1858, and a member in 1865. In 1876 he retired, and he died in the same year.

J. F. Lewis's works, both in oil and in water-colours, although very varied in the manner of execution, are always excellent, but there is here only space for a list of those which have produced the highest prices at sales. Of forty-six in oil, they range from £53 11s. for "An Arab Sheik," sold in 1862, to £2677 for "A Commentator of the Koran," at Bourman's sale in 1893.

| | | £ | s. | d. |
|---|---|---|---|---|
| The Posada, Langton's sale ... ... | 1862 ... | 399 | 0 | 0 |
| The Bull-fight (bought in), Langton's sale ... ... ... ... ... | 1862 ... | 393 | 15 | 0 |
| The Bezestein Bazaar, 81in. by 23in. | 1870 ... | 341 | 0 | 0 |
| The Gorieh, 23in. by 15in. ... ... | 1877 ... | 451 | 10 | 0 |
| The Siesta, 42in. by 30in. ... ... | 1877 ... | 1013 | 5 | 0 |
| Caged Doves, Cairo, 29½in. by 21in., Schlotel's sale ... ... ... | 1885 ... | 441 | 0 | 0 |
| The House of Coptic Patriarch, 43in. by 42in., Leaf's sale ... ... | 1875 ... | 1942 | 10 | 0 |
| A Cairo Bazaar, Cosier's sale ... | 1887 ... | 520 | 0 | 0 |
| Intercepted Correspondence, dated 1860... ... ... ... ... | 1891 ... | 1764 | 0 | 0 |
| The Reception, dated 1873 ... ... | 1891 ... | 892 | 0 | 0 |
| A Turkish School, dated 1865 ... | 1891 ... | 399 | 0 | 0 |
| Camping in the Desert, dated 1876... | 1891 ... | 577 | 0 | 0 |
| On the Banks of the Nile, dated 1876 | 1891 ... | 577 | 0 | 0 |
| The Seraff, dated 1869 ... ... | 1891 ... | 1785 | 0 | 0 |
| The preceding six in Matthews' sale. | | | | |
| Bezestein Bazaar, dated 1861, Price's sale ... ... ... | 1892 ... | 1144 | 0 | 0 |
| Lilium Auratum, dated 1871 ... | 1892 ... | 840 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Commentator of the Koran, dated 1868, Bourman's sale ... ... | 1893 ... | 2677 | 0 | 0 |
| Hosh of the Coptic Patriarch ... | 1893 ... | 1732 | 0 | 0 |
| The Bezestein Bazaar, Woolner's sale ... ... ... ... ... | 1895 ... | 1470 | 0 | 0 |

None of J. F. Lewis's water-colours have produced less than £50. The following may be mentioned:

| | | £ | s. | d. |
|---|---|---|---|---|
| Harem Life, Windus's sale ... ... | 1859 ... | 267 | 15 | 0 |
| The Frank Crimp, dated 1856, Burnett's sale ... ... ... ... | 1860 ... | 607 | 0 | 0 |
| Greeting in the Desert, Leyland's sale ... ... ... ... ... | 1872 ... | 270 | 0 | 0 |
| An Arab Scribe, Harris's sale ... | 1872 ... | 483 | 0 | 0 |
| Coffee in the Desert, 13in. by 18in., Heugh's sale ... ... ... | 1874 ... | 215 | 5 | 0 |
| Arab Camp, Lord Dunmore's sale... | 1874 ... | 325 | 10 | 0 |
| Murillo Painting "The Holy Family" for a Convent, 30in. by 21½in., Leaf's sale ... ... | 1875 ... | 367 | 10 | 0 |
| Sacking a Convent (the companion), 30in. by 21½in., Leaf's sale ... | 1875 ... | 336 | 0 | 0 |
| Caged Birds, Quilter's sale ... ... | 1875 ... | 210 | 0 | 0 |
| School at Cairo, Quilter's sale ... | 1875 ... | 1239 | 0 | 0 |
| Lilium Auratum Plants, Quilter's sale ... ... ... ... ... | 1875 ... | 1060 | 10 | 0 |
| The Prayer of Faith, Quilter's sale... | 1875 ... | 1176 | 0 | 0 |
| Easter Day at Rome, 30½in. by 52in., Leaf's sale ... ... ... ... | 1875 ... | 787 | 10 | 0 |
| Greeting in the Desert, 14in. by 19in., Knowles's sale ... ... ... | 1877 ... | 346 | 10 | 0 |
| Curiosity Shop, Venice, 19in. by 25in., Knowles's sale ... ... ... | 1877 ... | 341 | 5 | 0 |
| The Giralda, Seville, 33in. by 26in., Knowles's sale ... ... ... | 1877 ... | 530 | 5 | 0 |
| Lewis's House at Cairo, Lewis's executors' sale ... ... ... | 1877 ... | 325 | 10 | 0 |
| The Gorieh, Lewis's executors' sale ... | 1877 ... | 315 | 0 | 0 |
| Camp in the Desert, 14in. by 20¾in., Brooks's sale ... ... ... | 1879 ... | 210 | 0 | 0 |
| Harem of a Bey, 35½in. by 53in., Arden's sale ... ... ... | 1879 ... | 270 | 10 | 0 |
| Cairo Bazaar (finished study), Cosier's sale ... ... ... ... ... | 1887 ... | 350 | 0 | 0 |
| Disputing Accounts, Cosier's sale ... | 1887 ... | 265 | 0 | 0 |
| A School at Cairo, Quilter's sale ... | 1889 ... | 651 | 0 | 0 |
| Lilium Auratum, Quilter's sale ... | 1889 ... | 1050 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Prayer of Faith shall Heal the Sick, Quilter's sale ... ... | 1889 ... | 756 | 0 | 0 |
| The Mendicant, dated 1862, Foster's sale ... ... ... ... ... | 1894 ... | 241 | 0 | 0 |
| Mid-day Meal, Cairo, Kennedy's sale ... ... ... ... ... | 1895 ... | 729 | 0 | 0 |
| Café, Cairo, Kennedy's sale ... ... | 1895 ... | 267 | 0 | 0 |

**Lewis (William).**—B. ——; D. ——; S. ——; P. landscapes and cottage scenes. He was a brother of Frederick Christian Lewis, and held some office in the Carpenters' Company. Between 1815 and 1838 W. Lewis exhibited works in oil and in water-colours at the Royal Academy. At Dr. Percy's sale, in 1890, "A River Scene" by him was sold for £16.

**Leyden.**—*See* **Lucas van Leyden** and **Zyll.**

**Leys (Baron Jean Auguste Henri).**—B. Antwerp, 15th February, 1815; D. 1869; S. Antwerp Academy, under F. de Braekeleer; P. history and portraits. One of the great artists of the modern school of Belgium. He was the son of Henry Joseph Martin Leys and Maria Theresa Craen, and was originally intended for the Church, but his great love of art led to his entering the school of his brother-in-law, F. de Braekeleer, in 1830. Three years afterwards his "Pillage of Antwerp in 1576" brought him into notice, and from that time scarcely a year passed without his producing some work which is now in one of the great public or private Continental collections. In 1851 he exhibited "The Fête given to Rubens by the Gunsmiths of Antwerp," which showed a change of style that may or may not be considered an improvement, according to taste, and the pictures which he exhibited in 1854 are by many critics thought to be his best works. Among them is the famous picture "Le Trentain de Bartel de Haze," now in the museum at Brussels, which was exhibited in Paris in 1855, and caused Leys' name to be placed among those of the great artists whose works were selected for special honours. To the English Exhibition of 1862 he sent "Luther Singing in the Streets of Eisenach." He did not, however, confine himself to such historical works, but painted also incidents of common life, and executed etchings and lithographs. From 1862 he was chiefly occupied in decorating the great hall of the Hôtel de Ville at Antwerp with a series of pictures illustrating the history of that city. Alma Tadema was one of his pupils.

The following are the pictures by Baron H. Leys which have been offered for sale by auction in England:

| | | £ | s. | d. |
|---|---|---|---|---|
| Mary of Burgundy Giving Alms, Uzielli's sale ... ... ... | 1861 ... | 1050 | 0 | 0 |
| Capestro Preaching, 40½in. by 70in., Plint's sale... ... ... ... | 1862 ... | 850 | 0 | 0 |
| Corps de Garde, 27in. by 21in. (bought in) ... ... ... ... | 1865 ... | 399 | 0 | 0 |
| Worship in Church, 23½in. by 31in. (bought in), Pappellundown's sale | 1865 ... | 246 | 15 | 0 |
| Worship in Church, 23½in. by 31in. (bought in) ... ... ... ... | 1865 ... | 183 | 15 | 0 |
| Duenna, 14½in. by 18in. (bought in) | 1867 ... | 210 | 0 | 0 |
| Coming from Church, Everard's sale | 1870 ... | 735 | 0 | 0 |
| Interior with Sportsman, Broderip's sale ... ... ... ... ... | 1872 ... | 105 | 0 | 0 |
| A Burgomaster in Rembrandt's Painting-room, Baker's sale ... ... | 1873 ... | 48 | 3 | 0 |
| The Declaration (bought in) ... ... | 1874 ... | 1165 | 10 | 0 |
| Going to Church at Antwerp in the Sixteenth Century, Winter Scene, 22in. by 35in., Mendel's sale ... | 1875 ... | 871 | 10 | 0 |
| Interior, Ladies and Sportsman, an early work, T. Hall's sale ... | 1876 ... | 35 | 14 | 0 |
| The Backgammon Players, 29in. by 35in., Levy's sale ... ... ... | 1876 ... | 903 | 0 | 0 |
| Martin Luther and His Wife, 28in. by 42in., Kurtz's executors' sale | 1880 ... | 1207 | 10 | 0 |
| Coming from Church, 20in. by 50in., Forbes's sale ... ... ... | 1882 ... | 367 | 15 | 0 |
| Rembrandt's Painting-room, 17in. by 15in., Addington's sale ... ... | 1886 ... | 199 | 10 | 0 |
| Archery, Philipson's sale ... ... | 1888 ... | 400 | 0 | 0 |
| Card-players ... ... ... ... | 1895 ... | 305 | 0 | 0 |

**Liaño d'Angeli (Filippo de).**—*See* **Napoletano.**

**Liaño (Felipo de).**—B. Madrid, 1575 (?); D. Madrid, 1625; S. Alonso S. Coello; P. small portraits in oil. It is believed that he visited Italy; at any rate, the beauty of his works caused him to be called "the little Titian." He was a friend of the poet Lopez de Vega, who wrote an epitaph for his tomb.

**Liberale da Verona.**—B. Verona, 1451; D. Verona, 1536; S. Vicenzo di Stefano; P. history in miniature and in large. He was educated as a miniaturist, but produced works on a large

scale for churches in his native place before he was eighteen. About then he worked at illuminating books for the Benedictines of Mount Oliveto, near Siena. A background in one of his pictures (the S. Sebastian in the Brera) leads also to the conclusion that he was in Venice, and studied the works of the Bellini. There are at Verona several of Liberale's works, painted between 1480 and 1490. A picture representing the Virgin and Child and SS. Lawrence and Christopher, which is signed, and dated 1489, is at Berlin. In our National Gallery is a small picture attributed to him. Liberale was one of the first artists among those of his school and time. Some of his works have been attributed to Mantegna.

**Liberi (Pietro).**—B. Padua, 1605; D. Venice, 1687; S. A. Varotari; P. history and fable. He formed a bold and well-coloured style of painting by the study of the great Italian masters who had preceded him, and varied his own according to the tastes of his patrons. The subjects taken from fable he treated with such freedom that he acquired the name of "Libertino." He passed some time in Germany, where he was created a knight and count, and made a fortune, which enabled him to live afterwards at his ease in Venice. Although there are some fine works by Liberi in Venice, many of his easel pictures are of so little value that at the Marquis of Bute's sale in 1822 "A Magdalen" by him was sold for £3 5s.

**Libertino.**—*See* **Liberi (Pietro).**

**Libri (Francesco dai),** the old.—B. Verona, fifteenth century; D. ——; S. ——; P. miniatures. Nothing is known of the life of this artist, except that he became so famous as an illuminator of manuscripts and books that the name Dai Libri became the surname of the family.

**Libri (Francesco dai),** the younger.—B. Verona, sixteenth century; D. ——; S. his father; P. miniatures. He was the grandson of old Francesco, and the son of Girolamo. He inherited the family skill in miniatures, and managed also, for a rich uncle, a glass manufactory. Later, his uncle having married and having children, he was obliged to rely on painting for a livelihood. Under the direction of Frascator and Beraldi he began a globe, which Navagero wished to present to Francis I. of France, but did not live to finish it.

**Libri (Girolamo dai).**—*See* **Girolamo dai Libri.**

**Licinio (Bernardino).**—B. ——; D. ——; S. Pordenone; P. history and portraits. He was probably a nephew of Giovanni Antonio Corticelle, more generally known as Pordenone. It is believed that he received his early education from his uncle, and resided afterwards in Venice. His pictures, which are mostly family groups, are often confounded with those by Pordenone. They are dated from 1524 to 1541, and signed "Licinus." His best historical work is "The Virgin and Child with Saints," the altar-piece of the Frati at Venice. Some of his pictures have been attributed to Giorgione.

Pictures said to be by Bernardino Licinio have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Holy Family with View of Portici, Biondi's sale ... ... ... | 1776 ... | 139 | 10 | 0 |
| Holy Family, Calonné's sale ... ... | 1795 ... | 21 | 0 | 0 |
| Venus and Adonis, Benfield's sale ... | 1799 ... | 11 | 11 | 0 |
| The Woman Accused of Adultery, 42in. by 93in., Sir G. Yonge's sale ... ... ... ... ... | 1806 ... | 546 | 0 | 0 |
| Christ at Emmaus, Knight's sale ... | 1821 ... | 105 | 0 | 0 |
| Resurrection of Lazarus, 74in. by 108in., E. Solly's sale ... ... | 1847 ... | 69 | 6 | 0 |
| Cupid Disarmed by Venus, Lord Northwick's sale ... ... ... | 1859 ... | 22 | 1 | 0 |
| Christ Curing the Blind, Lord Northwick's sale ... ... ... ... | 1859 ... | 53 | 11 | 0 |
| Portraits of the Duchess of Modena and Family, Graham's sale ... | 1886 ... | 107 | 2 | 0 |

**Licinio (Giovanni Antonio),** called Il Pordenone.—B. Pordenone, 1483; D. Ferrara, January, 1539-40; S. probably Pellegrino di S. Daniello; P. history, portraits, and landscapes. The father of this painter was a native of Corticelle del Lodesano, near Cremona, who settled and married at Pordenone, where he was an architect or builder. The son bore several names, and possibly that of Licinio, as his nephews were known by it; he, however, signed his works "Portuonensis," "Pord," or "Corticellis." He also called himself Regillo, after he was knighted by the King of Hungary. His real name, nevertheless, was "Sacchi, or Giovanni Antonio Sacchiense, called Il Pordenone." He received a liberal education, and, although it is not certain, he probably studied art under Martino da Udine (called Pellegrino di S. Daniello), who was painting at

S. Daniello in 1497. Pordenone appears to have worked for some years either in his native place or in the surrounding country. It is certain he was at Pordenone in 1513, as he then married his second wife, Elisabetta Quazliata. After painting at a variety of places frescoes, most of which have disappeared, he executed a "Virgin and Child," in the Loggia of the Town Hall at Udine. In 1519-20 he painted the frescoes in the Malchiostro Chapel in S. Nicoló of Treviso, for which Titian painted the altar-piece. In 1520 he was working at Mantua, and afterwards at Cremona, which he again visited in 1522. In 1524 he was at Spilimbergo, where, among other works, he painted an altar-piece for the church, which is now lost. Between 1525 and 1527 he executed many frescoes and pictures for churches in the neighbourhood of Treviso and Udine, including very considerable works at the former place.

In 1528 Pordenone went to Venice, where he painted in fresco in the Church of S. Rocco, and two colossal figures of SS. Christopher and Martin, which still exist. He was again at Pordenone in 1529, from which place he went to Piacenza, where he decorated two chapels with frescoes. After that he was invited to Genoa by Andrea Doria, whose palace he ornamented. About 1534-5 he finished the altar-piece of "The Trinity," for the Cathedral of S. Daniello, and "The Glory of S. Mark" for the Cathedral of Pordenone. In 1535 he was knighted by the King of Hungary, and then settled at Venice. There his frescoes in the palaces of the Mocenigos and the Morosini and elsewhere led to his receiving from the Council of Ten the order to complete the decorations and ceiling of Sala del Scrutino, which he finished in 1538. The Council also deprived Titian of his patent in the Fondaco de Tedeschi, and ordered from Pordenone in 1538 a picture for the Sala del Senato. The latter shortly afterwards left Venice to visit Ercole II., Duke of Ferrara, for whom he had designed subjects from "The Odyssey" to be embroidered on arras. He arrived at Ferrara in December, and a few days afterwards was taken ill (according to some persons he was poisoned), and died at the Angel Inn, in Ferrara, in January, 1539-40. He was buried in the Church of S. Paolo in that city.

Pictures by Pordenone are scarce, as many which pass under his name are probably by his nephews the Licinios, or other imitators. His are distinguished by grandeur, particularly in the male figures, bold fore-shortenings, clever arrangement of

light and shade, and good drawing and perspective. They are also generally very richly coloured.

The following have been sold under his name in England:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Betrayed ... ... ... | 1804 ... | 115 | 10 | 0 |
| Christ Mocked ... ... ... ... | 1805 ... | 31 | 10 | 0 |
| The Woman Accused of Adultery, Sir G. Yonge's sale ... ... ... | 1806 ... | 525 | 0 | 0 |
| The same subject, Willett's sale ... | 1813 ... | 283 | 10 | 0 |
| Christ at Emmaus (bought in), Knight's sale ... ... ... | 1819 ... | 59 | 17 | 0 |
| Christ and the Doctors, Sir H. Oxenden's sale ... ... ... ... | 1839 ... | 85 | 1 | 0 |
| Portrait of Timboulet, Court Jester to Francis I., W. S. Landor's sale | 1859 ... | 9 | 19 | 6 |
| Four Saints, from Fesch Collection, D. Bromley's sale... ... ... | 1863 ... | 73 | 10 | 0 |
| Holy Family with the Magdalen, 50in. by 72in., Duke of Hamilton's sale ... ... ... ... | 1882 ... | 451 | 10 | 0 |
| Venetian Noble and Wife with SS. Francis and Jerome, 89in. by 47in., Duke of Hamilton's sale ... | 1882 ... | 157 | 10 | 0 |

**Licinio (Giovanni Antonio),** called Il Sacchiense.—B. about 1515; D. Como, 1576; S. Pordenone; P. history and portraits. The brother of Giulio Licinio. He resided long at Como, but none of his works are known.

**Licinio (Giulio),** called Il Romano.—B. ——; D. probably Augsburg, after 1561; S. Pordenone; P. history, fable, and portraits. He was a nephew of Pordenone and brother of Giovanni Antonio Licinio (Il Sacchiense). At some period of his life this artist was in Rome, and in 1561 he was at Augsburg, where the remains of frescoes representing Pluto, Venus, and Janus are attributed to him. In 1556 he competed with Paolo Veronese and other artists.

**Licinus.**—*See* **Licinio (Bernardino).**

**Liesborn (The Master of).**—*See* **Lon.**

**Lieti.**—*See* **Correggio.**

**Lievens.**—*See* **Livens.**

**Ligozzi (Jacopo).**—B. Verona, 1543; D. Florence, after 1632; S. Paolo Veronese; P. history, portraits, and miniatures.

His reputation spread over Italy, and the Grand Duke Ferdinand II. made him his painter and Superintendent of the Ducal Gallery. This appears to have fixed his residence at Florence, where he executed some fine frescoes in the cloister of the Ognissanti, and many pictures in oil for the churches. Ligozzi's most celebrated work is "The Martyrdom of S. Dorothea," which is at the Conventuali at Pescia. He painted also in small in oil, and miniatures. Some of his works were engraved by Agostino Carracci, and he is said to have himself engraved both on copper and on wood.

It is not known in Florence if Francesco Ligozzi, whose name is found on a picture in S. Luca, or Paolo Ligozzi, who painted a picture in S. Eufemia, were related to Jacopo. They lived in the sixteenth century, as did also a Giovanni Ermanno Ligozzi, who, it is thought, was a son of Paolo.

**Limousin.**—*See* **Leonard le Limousin.**

**Lingelbach (Johannes).**—B. Frankfurt-am-Main, 1625; D. Amsterdam, 1687; S. ——; P. landscapes, figures, and genre. Johannes was the son of David Lingelbach, who was, in 1639, the proprietor of a place of recreation at Amsterdam, called the Old Maze, and of the New Maze from 1646. His mother's name was Agniet Jans, and Johannes was born at Frankfurt. The family, however, was in Holland when Johannes was a child, and in 1642 he went to France, where he remained two years, and then visited Rome, in which city he resided for eight years. He then returned to Amsterdam by way of Germany, and in 1653 bought the right of citizenship in that city.

Lingelbach excelled in representing seaports or market-places, into which he was fond of introducing elegant buildings, obelisks, etc., and a crowd of figures, which he drew and painted with so much spirit that Wynants, Ruisdael, and other artists employed him to place figures in their landscapes; this he did with much judgment, placing Italian figures in Italian scenes and Dutch figures in Dutch landscapes. His colouring was, in his best pictures, silvery, and his drawing correct. In the museum at The Hague is a fine picture by Lingelbach, representing "The Embarkation of Charles II., in 1660, at Scheveningen, for England." He also etched.

Pictures by Lingelbach are by no means scarce, yet they nearly always sell at figures varying from £100 to £250. The following list includes some that have produced high prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Paysage de Wynants, figures de Lingelbach, Blondel de Gagny's sale ... ... ... ... ... | 1776 ... | 150 | 0 | 0 |
| Italian Seaport, Baron Got de Groote's sale ... ... ... ... ... | 1776 ... | 88 | 0 | 0 |
| Cavalier and Beggar with Guitar, Lafontaine's sale ... ... ... | 1807 ... | 87 | 0 | 0 |
| Market Scene in the Forum, at Rome, H. Hope's sale ... ... ... | 1811 ... | 100 | 16 | 0 |
| Landscape and figures, Marquis of Bute's sale ... ... ... ... | 1822 ... | 111 | 6 | 0 |
| A Seaport in the Levant, from Eycoot's Collection, Zachary's sale ... | 1828 ... | 275 | 5 | 0 |
| Italian market, with figures, from Brentano's Collection, Emmerson's sale ... ... ... ... | 1829 ... | 131 | 15 | 0 |
| Place publique avec Marché, De Berry's sale ... ... ... | 1837 ... | 65 | 0 | 0 |
| The Hay-cart, Lady Stuart's sale ... | 1841 ... | 176 | 8 | 0 |
| The same subject, Higginson's sale ... | 1846 ... | 215 | 0 | 0 |
| The Departure for the Chase, De Morny's sale ... ... ... | 1848 ... | 115 | 10 | 0 |
| View in Italy, carriage, soldiers gambling, Lord Ashburnham's sale ... | 1850 ... | 262 | 10 | 0 |
| Seaport in the Levant, two slaves, horseman, peasant with mule, Lord Shaftesbury's sale ... ... | 1852 ... | 401 | 2 | 0 |
| Italian market, fountain, and church, D. M'Intosh's sale ... ... | 1857 ... | 100 | 16 | 0 |
| The Departure for the Chase, Lord Northwick's sale ... ... ... | 1859 ... | 110 | 5 | 0 |
| The Hay-cart, Baron de Ferrière's sale | 1863 ... | 220 | 10 | 0 |
| Seaport in the Levant, dated 1668 ... | 1863 ... | 157 | 0 | 0 |
| The Port of Leghorn (bought in), Farrer's sale ... ... ... | 1866 ... | 147 | 0 | 0 |
| Il Campo Vaccino à Rome, signed and dated 1653, Pommersfelden's sale ... ... ... ... ... | 1867 ... | 95 | 0 | 0 |
| Jardin à Rome, signed and dated, Pommersfelden's sale ... ... | 1867 ... | 125 | 0 | 0 |
| Un Port en Italie, Delessert's sale ... | 1869 ... | 80 | 0 | 0 |
| Chasse à Courre, Delessert's sale ... | 1869 ... | 60 | 0 | 0 |
| View in Rome and a Charlatan, dated 1659, Harris's sale... ... | 1872 ... | 89 | 5 | 0 |
| The Hay-cart, 16½in. by 19in., from Camden and Saltmarshe Collections, Cope's sale ... ... ... | 1872 ... | 703 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Seaport in the Levant, 33½in. by 46in., signed and dated 1669, Cope's sale ... ... ... ... | 1872 ... | 194 | 5 | 0 |
| The Hay-cart, 24in. by 30in., signed and dated 1665, Levy's sale ... | 1876 ... | 105 | 0 | 0 |
| The same picture, Bell's sale... ... | 1881 ... | 168 | 0 | 0 |
| The Hay-cart, 16½in. by 19in., from Saltmarshe Collection, Addington's sale ... ... ... ... | 1886 ... | 210 | 0 | 0 |
| Scene with Farm-building, Mildmay's sale ... ... ... ... | 1893 ... | 210 | 0 | 0 |

**Linnell (John).**—B. Bloomsbury, London, 16th June, 1792; D. Redhill, Surrey, 20th January, 1882; S. John Varley and the Royal Academy; P. history, genre, portraits, and landscapes. Linnell was the son of a carver, gilder, and picture-dealer, and from his earliest years showed so great an aptitude for art, that he is said to have painted his first picture in oil when only twelve years of age. While quite a boy he was apprenticed to Southerby, a carver and gilder in the Strand, studied under John Varley at the end of 1805 or the beginning of 1806, and had for a fellow-pupil Mulready, who was his senior by seven years. By the advice of West, Linnell entered the schools of the Academy when only thirteen, carried off the silver medal for drawing from the life in 1809, and in 1810 competed with the sculptor students, and took a medal for the best modelling in bas-relief from the life model. He had already, in 1809, been awarded a prize of £50 by the British Institution for his landscape, "Removing Timber in Autumn," a very remarkable work for a lad of sixteen. Even before that year, in 1807, he had exhibited at the Royal Academy, and there and at the British Institution he showed, between 1807 and 1879, no less than 267 works—portraits, landscapes, and miniatures. He also engraved some likenesses and subjects in mezzotint, and gave lessons in drawing.

Although all Linnell's works have merit, and his portraits are said to have been good likenesses, his high reputation will rest upon his landscapes. This was proved at the Winter Exhibition of the Royal Academy in 1883, where many of his works were collected, and "The Last Gleam before the Storm" was the finest of them. Linnell made innumerable sketches, but did not paint from nature, and he always strove to represent any scene with a poetic effect. Probably with a view to producing this, he rarely painted for more than two hours at a time, and sat as far as

possible from his easel, painting at arm's length, and, it is said, with a medium of amber varnish, which has so far stood well. He lived for many years at Hampstead, but after 1852 at Redstone Wood, near Redhill, in Surrey. Most of his works are landscapes derived from views in that county and in Kent. We believe he never visited the Continent.

Linnell was a great admirer and friend of Blake, and drew the portrait of him which is engraved in Gilchrist's "Life of Blake." He was a man who held very strong religious opinions, was educated as a Baptist, and afterwards sympathised with the Plymouth Brethren. He even published some pamphlets on theological subjects. As an artist, John Linnell superintended the production of "The Royal Gallery of Pictures," which was first published in 1840. He was not an Associate nor a full member of the Royal Academy.

As many as 333 pictures in oil by this artist were offered for sale at Messrs. Christie's alone, between 1848 and 1886. The prices they produced varied from £60 18s., for a view of Southampton, at De Morny's sale in 1869, to £2625 for "The Last Gleam before the Storm," at the sale by J. Eden's executors in 1874, at which price the same subject was again sold at J. Woolner's sale in 1875, and "The Woodlands" at Gillott's sale in 1872. A few of these pictures were sold more than once, and Linnell repeated many of his pictures in different sizes. The majority of them produced £500 and upwards, while the highest price obtained was £3255, for "The Timber Waggon" at Price's sale in 1892. The following list is a long one, yet only those that realised more than £600 are given.

| | | £ | s. | d. |
|---|---|---|---|---|
| River Scene, with cattle, G. Gee's sale | 1864 | 651 | 0 | 0 |
| The Harvest Waggon, J. McArthur's sale ... | 1864 | 745 | 10 | 0 |
| The Disobedient Prophet, Threlfall's sale ... | 1864 | 997 | 10 | 0 |
| Surrey Hills—sunset, Morby's sale ... | 1864 | 630 | 0 | 0 |
| Landscape—autumn, 53in. by 82in., Whittaker's sale ... | 1865 | 661 | 10 | 0 |
| Philip Baptising, Stewart's sale ... | 1865 | 808 | 0 | 0 |
| The Hay-field, 29in. by 39in., Knowles's sale ... | 1865 | 745 | 0 | 0 |
| The Harvest Sunset, Biggs's sale ... | 1868 | 1055 | 5 | 0 |
| The Dusty Road, Fallow's sale ... | 1868 | 1050 | 0 | 0 |
| Cornfield—the Last Load, Fallow's sale ... | 1868 | 1050 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Cornfield—Rest, Fallow's sale ... | 1868 ... | 1050 | 0 | 0 |
| The Last Gleam before the Storm, Eden's executors' sale ... ... | 1869 ... | 2625 | 0 | 0 |
| The Disobedient Prophet, Threlfall's sale ... ... ... ... ... | 1869 ... | 736 | 0 | 0 |
| The Woodlands, wood-cutters, man on horseback, waggon, Bullock's sale ... ... ... ... ... | 1870 ... | 1365 | 0 | 0 |
| A Storm in Harvest, Bradley's sale... | 1870 ... | 1428 | 0 | 0 |
| The Thunder-cloud (bought in), Rennie's sale ... ... ... | 1870 ... | 798 | 0 | 0 |
| Flight into Egypt, 1849, retouched in 1867 (bought in), Agnew's sale ... | 1870 ... | 735 | 0 | 0 |
| Across the Common (bought in), Ridley's sale ... ... ... | 1871 ... | 918 | 15 | 0 |
| The Timber Waggon (bought in), Brooks's sale ... ... ... | 1871 ... | 892 | 10 | 0 |
| The Woodcutters, Brooks's sale ... | 1871 ... | 787 | 10 | 0 |
| The Mountain Track (bought in), Brooks's sale ... ... ... | 1871 ... | 840 | 0 | 0 |
| Mountain Shepherds, engraved (bought in), Brooks's sale ... | 1871 ... | 892 | 10 | 0 |
| Setting up, 1869 (bought in), Brooks's sale ... ... ... ... ... | 1871 ... | 934 | 10 | 0 |
| Hampstead Heath, man and horse, Bagnal's sale ... ... ... | 1872 ... | 745 | 10 | 0 |
| Barley Harvest—evening, 36in. by 44in., Gillott's sale ... ... | 1872 ... | 1711 | 10 | 0 |
| Hampstead Heath, figures, donkey, boy, cattle, 50in. by 72in., Gillott's sale ... ... ... | 1872 ... | 1748 | 0 | 0 |
| Redstone Wood, 18½in. by 24in., Gillott's sale ... ... ... | 1872 ... | 630 | 0 | 0 |
| The Woodlands, wood-cutters, timber waggon, 39in. by 50in., Gillott's sale ... ... ... ... ... | 1872 ... | 2625 | 0 | 0 |
| The Eve of the Deluge, animals entering ark, 58in. by 90in., 1848, Gillott's sale ... ... ... | 1872 ... | 1092 | 0 | 0 |
| Coast Scene, sunset, returning home, 28in. by 19in., Murrieta's sale ... | 1873 ... | 808 | 0 | 0 |
| Taking Home the Flock—sunset, 30in. by 21in., Murrieta's sale ... | 1873 ... | 672 | 0 | 0 |
| Milking-time, 30in. by 20in., Murrieta's sale ... ... ... | 1873 ... | 651 | 0 | 0 |
| The Dusty Road, 38in. by 28in., Cottrill's sale ... ... ... | 1873 ... | 976 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Flight into Egypt, 31in. by 53in., Cottrill's sale ... ... ... | 1873 ... | 1128 | 15 | 0 |
| David and the Lion, 53½in. by 85in., Pender's sale ... ... ... | 1873 ... | 840 | 0 | 0 |
| The Rescue, Hartmont's sale ... | 1873 ... | 808 | 10 | 0 |
| Landscape, sunset, Hartmont's sale | 1873 ... | 703 | 10 | 0 |
| Piping down the Valley Wide, 28in. by 38½in. (bought in), McLean's sale ... ... ... ... ... | 1873 ... | 766 | 0 | 0 |
| Mountain Shepherds, 28in. by 40in. (bought in), Holmes's sale ... | 1873 ... | 819 | 0 | 0 |
| Landscape, 28in. by 40in. (bought in), Holmes's sale ... ... ... | 1873 ... | 840 | 0 | 0 |
| The Ford (bought in), Duignan's sale | 1873 ... | 897 | 15 | 0 |
| Harvest Showers, 28in. by 38in., Hargreaves' sale... ... ... ... | 1873 ... | 1050 | 0 | 0 |
| Harvest Waggon, 19in. by 27½in., Hargreaves' sale ... ... ... | 1873 ... | 777 | 0 | 0 |
| Homeward Bound, 27in. by 36in., Hargreaves' sale ... ... ... | 1873 ... | 777 | 0 | 0 |
| Woodlands, 28in. by 40in., Hargreaves' sale ... ... ... | 1873 ... | 1060 | 0 | 0 |
| The Ford ... ... ... ... | 1874 ... | 761 | 0 | 0 |
| On the Medway, 35in. by 71in., Farnworth's sale ... ... ... | 1874 ... | 1312 | 10 | 0 |
| S. John Preaching in the Wilderness, 38in. by 53in., Farnworth's sale | 1874 ... | 787 | 10 | 0 |
| Opening the Gate, 28in. by 36in., Farnworth's sale ... ... ... | 1874 ... | 1050 | 0 | 0 |
| Sunset—Harvest Home, 35in. by 57in., Farnworth's sale ... ... ... | 1874 ... | 1627 | 10 | 0 |
| The Ford, Roffey's sale ... ... | 1874 ... | 787 | 10 | 0 |
| Over the Hill, Craven's sale ... ... | 1874 ... | 871 | 10 | 0 |
| The Ford (bought in), Duignan's sale | 1874 ... | 761 | 5 | 0 |
| Homeward Bound, Hargreaves' Collection, Wood's sale ... ... | 1874 ... | 876 | 5 | 0 |
| On Summer's Eve, by Haunted Stream, Wood's sale ... ... | 1874 ... | 834 | 15 | 0 |
| Rest after the Mid-day Meal, Adamson's sale ... ... ... ... | 1874 ... | 1008 | 0 | 0 |
| The Last Gleam, Radley's sale ... | 1874 ... | 850 | 10 | 0 |
| Road Scene, Eden's executors' sale ... | 1874 ... | 945 | 0 | 0 |
| Sheep, Eden's sale ... ... ... | 1874 ... | 1008 | 0 | 0 |
| Gleaners' Return, Eden's sale ... | 1874 ... | 850 | 0 | 0 |
| Milking-time, Eden's sale ... ... | 1874 ... | 1160 | 5 | 0 |
| Woodlands, Eden's sale ... ... | 1874 ... | 840 | 0 | 0 |
| A Dairy Farm, Eden's sale ... ... | 1874 ... | 630 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Last Gleam before the Storm, Eden's sale ... ... ... ... | 1874 ... | 2625 | 0 | 0 |
| The Windmill, Eden's sale ... ... | 1874 ... | 1260 | 0 | 0 |
| The Rustic Bridge, 18in. by 25in., Mendel's sale ... ... ... | 1875 ... | 630 | 0 | 0 |
| Mid-day Rest, harvest time, 37in. by 55in., Mendel's sale .. ... | 1875 ... | 1365 | 0 | 0 |
| The Tramps, 28in. by 39in., Mendel's sale ... ... ... ... ... | 1875 ... | 1113 | 0 | 0 |
| The Journey to Emmaus, 22in. by 31in., Mendel's sale ... ... | 1875 ... | 703 | 10 | 0 |
| Landscape, with Shepherd, 18in. by 25in., Mendel's sale ... ... | 1875 ... | 756 | 0 | 0 |
| The Last Gleam before the Storm, Woolner's sale ... ... ... | 1875 ... | 2625 | 0 | 0 |
| Cricket (bought in), Laurie and Son's sale ... ... ... ... ... | 1875 ... | 892 | 10 | 0 |
| The Ford... ... ... ... ... | 1875 ... | 787 | 10 | 0 |
| Carrying Wheat, 1862-74, Eaton's sale | 1876 ... | 1732 | 16 | 0 |
| Landscape, Fox's sale ... ... ... | 1877 ... | 714 | 0 | 0 |
| Milking-time, 35½in. by 55¼in., Grant's sale ... ... ... | 1877 ... | 1396 | 10 | 0 |
| Welsh landscape, 38½in. by 53½in., Grant's sale ... ... ... | 1877 ... | 1522 | 10 | 0 |
| Landscape and Cattle (bought in), Llewellin's sale ... ... ... | 1877 ... | 672 | 0 | 0 |
| Returning from Harvest, 1862 (bought in), Ellis's sale ... ... ... | 1878 ... | 640 | 0 | 0 |
| A Harvest Sunset, 36½in. by 51in. (bought in), Brogden's sale ... | 1878 ... | 961 | 10 | 0 |
| O'er the Wide Waste of Waters, 27in. by 38½in., Fleming's sale ... | 1879 ... | 819 | 0 | 0 |
| Harvest, 27in. by 38½in., Fleming's sale ... ... ... ... ... | 1879 ... | 1260 | 0 | 0 |
| Carrying Wheat, Heritage's sale ... | 1879 .. | 1732 | 16 | 0 |
| Harvest-field, peasants, sunset, 1862, Fenton's sale ... ... ... | 1879 ... | 840 | 0 | 0 |
| A Harvest Dinner, 42in. by 50in., Fenton's sale ... ... ... ... | 1879 ... | 1690 | 10 | 0 |
| Shallow Rivers, 12½in. by 17¼in., Brooks's sale ... ... ... | 1879 ... | 745 | 10 | 0 |
| Hampstead Heath, 11in. by 24in., Brooks's sale ... ... ... | 1879 ... | 903 | 0 | 0 |
| The Sere Leaf, 27½in. by 35½in., Brooks's sale ... ... ... | 1879 ... | 735 | 0 | 0 |
| Noon in the Cornfield, 38½in. by 54in., Brooks's sale ... ... | 1879 ... | 1470 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Sunny Landscape, W. Fenton's sale ... ... ... ... ... | 1879 ... | 619 | 10 | 0 |
| The Timber Waggon, Bunbury's sale | 1880 ... | 892 | 10 | 0 |
| The Coming Storm, 1873, Hooper's sale ... ... ... ... ... | 1881 ... | 619 | 10 | 0 |
| English Pastoral, 30in. by 40in., Houldsworth's sale ... ... | 1881 ... | 892 | 10 | 0 |
| The Sheep-drove, 30in. by 40in., Houldsworth's sale ... ... | 1881 ... | 840 | 0 | 0 |
| Barley-field, 30in. by 40in., Houldsworth's sale ... ... ... | 1881 ... | 997 | 10 | 0 |
| Coming Storm, 1827, Houldsworth's sale ... ... ... ... ... | 1881 ... | 808 | 10 | 0 |
| Hillside Farm, 16in. by 22½in., Sharp's sale ... ... ... | 1881 ... | 950 | 5 | 0 |
| Returning from the Cornfield, 1864, Arbuthnot's sale ... ... ... | 1882 ... | 798 | 0 | 0 |
| Over the Hills, 1872 ... ... ... | 1882 ... | 640 | 10 | 0 |
| Flight into Egypt, 38in. by 53in., 1849 (bought in), Agnew's sale... | 1883 ... | 945 | 0 | 0 |
| Mid-day Rest, replica of the Noon, 38½in. by 54in. ... ... ... | 1883 ... | 1585 | 10 | 0 |
| The Ford, Benson's sale ... ... | 1883 ... | 761 | 0 | 0 |
| The Travellers, 30in. by 40in., T. Taylor's sale ... ... ... | 1883 ... | 966 | 0 | 0 |
| Road Scene—the Fishermen, 28in. by 39in., T. Taylor's sale ... ... | 1883 ... | 693 | 0 | 0 |
| Milking-time, Murrieta's sale ... | 1883 ... | 637 | 5 | 0 |
| Wayfarers, 27in. by 36in., Lee's sale | 1883 ... | 819 | 0 | 0 |
| Barley Harvesting, 36in. by 46in. ... | 1884 ... | 1008 | 0 | 0 |
| An English Road, Wilson's sale ... | 1884 ... | 798 | 0 | 0 |
| Welsh Scenery, Sumner's sale ... | 1885 ... | 819 | 0 | 0 |
| Over the Hills, 30in. by 40in., Ellis's sale ... ... ... ... ... | 1886 ... | 603 | 15 | 0 |
| The Brow of the Hill, McConnell's sale ... ... ... ... ... | 1886 ... | 640 | 10 | 0 |
| The Rest, Leely's sale ... ... | 1886 ... | 1060 | 0 | 0 |
| Under the Hawthorn-tree, 1853, Graham's sale ... ... ... | 1887 ... | 1020 | 0 | 0 |
| The Sheep Drove, 1857, Graham's sale ... ... ... ... ... | 1887 ... | 1850 | 0 | 0 |
| Return of Ulysses, Graham's sale ... | 1887 ... | 1400 | 0 | 0 |
| The Hayfield, 1865, Orme's sale ... | 1887 ... | 950 | 0 | 0 |
| Storm in Harvest, 1873 ... ... | 1887 ... | 1450 | 0 | 0 |
| Driving Home the Flock, Wells's sale | 1887 ... | 720 | 0 | 0 |
| Storm in Harvest ... ... ... | 1888 ... | 1250 | 0 | 0 |
| Noon-day Rest, Bolckow's sale ... | 1888 ... | 1795 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Last Load ... ... ... ... | 1888 ... | 890 | 0 | 0 |
| Milking-time ... ... ... ... | 1888 ... | 950 | 0 | 0 |
| Hampstead Heath, Walker's sale ... | 1888 ... | 1510 | 0 | 0 |
| The Flight into Egypt, 1849... ... | 1889 ... | 735 | 0 | 0 |
| The Harvest Field, Hunt's sale ... | 1890 ... | 1701 | 0 | 0 |
| The Road through the Wood, Hunt's sale ... ... ... ... ... | 1890 ... | 1102 | 0 | 0 |
| Pons Asinorum, Neck's sale ... ... | 1890 ... | 945 | 0 | 0 |
| The Barley Harvest, Neck's sale ... | 1890 ... | 1207 | 0 | 0 |
| The Happy Valley, Neck's sale ... | 1890 ... | 987 | 0 | 0 |
| A Stormy Sunset, Neck's sale ... | 1890 ... | 913 | 0 | 0 |
| A Sultry Day, Neck's sale ... ... | 1890 ... | 735 | 0 | 0 |
| Sunrise, Neck's sale ... ... ... | 1890 ... | 756 | 0 | 0 |
| The Fishermen, Neck's sale ... ... | 1890 ... | 735 | 0 | 0 |
| Woods and Forests, Neck's sale ... | 1890 ... | 1905 | 0 | 0 |
| Pointing the Way, Neck's sale ... | 1890 ... | 1197 | 0 | 0 |
| Sheep ... ... ... ... ... | 1891 ... | 693 | 0 | 0 |
| Noon, 1871, Santurce's sale ... ... | 1891 ... | 630 | 0 | 0 |
| Wooded Landscape, 1873, Santurce's sale ... ... ... ... ... | 1891 ... | 651 | 0 | 0 |
| Hill-side Farm, Bolckow's sale ... | 1891 ... | 2100 | 0 | 0 |
| Welsh Drovers, 1836, Price's sale ... | 1892 ... | 1050 | 0 | 0 |
| Haystack, 1875, Price's sale ... ... | 1892 ... | 630 | 0 | 0 |
| Opening the Gate, 1849, Price's sale | 1892 ... | 798 | 0 | 0 |
| Timber Waggon, 1852, Price's sale ... | 1892 ... | 3255 | 0 | 0 |
| Timber Waggon, Denistown's sale ... | 1894 ... | 651 | 0 | 0 |
| Coming Storm ... ... ... ... | 1895 ... | 609 | 0 | 0 |

Of about thirty-five water-colours by Linnell, sold by auction, the prices have ranged from £49 7s. to £262 10s., the higher being:

| | | £ | s. | d. |
|---|---|---|---|---|
| Redhill, with rainbow, 11in. by 16¾in., Mozley's sale ... ... | 1862 ... | 189 | 0 | 0 |
| Peasants with Cattle and Sheep, Fallow's sale ... ... ... | 1868 ... | 170 | 2 | 0 |
| Haymakers Reposing, Fallow's sale... | 1868 ... | 162 | 15 | 0 |
| Morning (bought in), Brooks's sale ... | 1871 ... | 231 | 0 | 0 |
| Evening (bought in), Brooks's sale ... | 1871 ... | 236 | 5 | 0 |
| Homestead, 14½in. by 10in., Murrieta's sale ... ... ... ... | 1873 ... | 183 | 15 | 0 |
| Boy Herding Sheep, 8¾in. by 12½in., Knowles's sale ... ... ... | 1877 ... | 162 | 15 | 0 |
| Windsor Forest, 10in. by 15in., Knowles's sale ... ... ... | 1877 ... | 262 | 10 | 0 |
| A Cornfield, 10½in. by 14½in., Fleming's sale ... ... ... ... | 1879 ... | 178 | 10 | 0 |
| Stacking Hay—Sunset, Davies's sale | 1882 ... | 162 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, morning, 12in. by 18in., Sumner's sale ... ... ... | 1885 ... | 183 | 15 | 0 |
| Milking Time, Schlotel's sale ... | 1885 ... | 136 | 0 | 0 |
| Boy Tending Sheep, 1853, Foster's sale | 1894 ... | 152 | 0 | 0 |
| Barley Harvest, 1863, Foster's sale | 1894 ... | 203 | 0 | 0 |
| Landscape, Huth's sale ... ... | 1895 ... | 127 | 0 | 0 |

**Linton (William).**—B. Liverpool, 1791; D. London, 18th September, 1876; S. ——; P. classical landscapes. Linton was educated at Rochdale, and placed, when he left school, in a merchant's office in Liverpool. He quitted it to study art, and, after a tour in Wales, came to London for that purpose. He formed his style upon those of Claude and Wilson, and sent three pictures to the Royal Academy in 1817. Linton was also one of the founders of the Society of British Artists. In 1821 he exhibited at the British Institution "The Morning After a Storm," which caused him to receive many commissions. At that time what are termed classical landscapes were in fashion, and Linton travelled in search of the scenes famous in classical antiquity. In 1842 he exhibited a large collection of sketches he had made in Sicily and Greece at the Society of Painters in Water-colours. In all he exhibited in London, between 1817 and 1821, 236 landscapes. In 1852 he published "Ancient and Modern Colours," and in 1856 "The Scenery of Greece and its Islands," a beautiful book. After his death his remaining works were sold at Messrs. Christie's. The highest prices which some of his pictures in oil have produced at sales have been as follow (the first seven at Linton's sales):

| | | £ | s. | d. |
|---|---|---|---|---|
| Mill on the Wandle, Carshalton ... | 1860 ... | 95 | 11 | 0 |
| Castellamare ... ... ... ... | 1860 ... | 84 | 0 | 0 |
| Halton Forge ... ... ... ... | 1860 ... | 110 | 5 | 0 |
| Epping Forest, near Woodford ... | 1860 ... | 99 | 15 | 0 |
| Vale of Lonsdale ... ... ... | 1860 ... | 85 | 1 | 0 |
| Venice—Gala Day ... ... ... | 1860 ... | 74 | 11 | 0 |
| The Temple at Pæstum (now in the National Gallery)... ... ... | 1865 ... | 299 | 5 | 0 |
| Epping Forest, Gillott's sale ... ... | 1872 ... | 141 | 15 | 0 |
| Italian Coast Scene, 38in. by 66in., Gillott's sale ... ... ... | 1872 ... | 110 | 5 | 0 |
| Halton Forge, 38in. by 66in., Gillott's sale ... ... ... ... ... | 1872 ... | 105 | 0 | 0 |
| Derwentwater, 48in. by 72in., Hargreaves's sale ... ... .. | 1873 ... | 525 | 0 | 0 |
| The Vale of Lonsdale (bought in), Pearce's sale ... ... ... | 1874 ... | 136 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Vale of Lonsdale, Sir W. H. Fielden's sale ... ... ... | 1877 ... | 110 | 5 | 0 |
| Bellinzona, 48in. by 72in., Arden's sale | 1879 ... | 262 | 10 | 0 |
| Pæstum, 35in. by 46in., Arden's sale | 1879 ... | 105 | 0 | 0 |
| Venice (bought in), Wise's sale ... | 1879 ... | 162 | 15 | 0 |
| The Lake of Orta, Linton's sale ... | 1879 ... | 105 | 0 | 0 |

"London, from Lambeth Palace," in water-colours, realised £42 at Linton's executors' sale in 1877.

**Liotard (Jean Etienne)**, called The Turk.—B. Geneva, 1702; D. Geneva, 1779; S. Massé; P. miniatures, enamels, and crayon portraits. Liotard was brought up to commerce, but having copied successfully a miniature by Petitot, he devoted his time to painting. He arrived at Paris in 1725, studied under J. B. Massé, and had the advantage of advice from Le Moine. He worked in miniature, painted enamels, some of which are nearly a foot square, and excelled in portraits done with coloured crayons. In 1738 he accompanied the Marquis de Puysieux to Naples, and went to Rome, where he drew a likeness of the Pope. Two English noblemen engaged him to accompany them to Constantinople. There he adopted the Turkish dress and allowed his beard to grow. He remained at Constantinople four years, and, after having been employed by the Prince of Moldavia at Jassy, reached Vienna in 1749, where he was patronised by the Empress Maria Theresa. By way of Paris he came to London. Here he painted the Princess of Wales and the princes, and was otherwise much employed. About 1756 he went to Holland and there married. In 1772 he returned to England, bringing with him a valuable collection of pictures by the old masters, and some of his own paintings on glass.

Between 1773 and 1774 Liotard exhibited three portraits at the Royal Academy. He painted the portraits of many distinguished persons of his time in different countries. At South Kensington there are examples of his work, and at Dresden, in the fine collection of crayon drawings, are his own portrait in Turkish costume, that of his niece, Mlle. Lavergne, known as "La Belle Lyonnaise," one of Count Maurice of Saxony, and another called "The Chocolate Girl." The following prices were obtained at auction for two works by Liotard: An enamel of a shepherdess, with cattle, after Potter and Du Jardin, £10 10s., in 1801. Portraits of a young lady and her governess at breakfast, in crayons, from the Bessborough Collection, at the Duke of S. Albans' sale in 1802, £38 17s.

**Lippi (Filippino).**—B. Florence (?), 1457; D. Florence, and buried 18th April, 1504; S. his father and Fra Diamante; P. history and portraits. Sandro Botticelli was one of the scholars of Filippino's father, Fra Filippo Lippi, and in due time the son passed from the school of Diamante to that of Boticelli. He also studied, as his father had done, the frescoes by Masolino and Masaccio in the Brancacci Chapel, and in 1484 he was appointed to complete the series which Masaccio, who died in 1428, had left incomplete. The manner in which Filippino acquitted himself of this task established his reputation, and he was commissioned to paint some frescoes in the Strozzi Chapel in S. Maria Novella; they were begun in 1487 and finished in 1502. Between these years Filippino visited Rome, where, for Cardinal Caraffa, he executed some frescoes in S. Maria sopra Minerva. These frescoes are the grandest of Filippino's works, but his large altar-pieces show to advantage his powers of composition and colouring, while his smaller easel pictures prove not less how refined and delicate he could make his pictures. There are some good examples of those possessing these qualities in our National Gallery. Many small pictures by Filippino are still in existence, but they are mostly in great galleries. Three, however, were sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of a female called La Simonetta, Bromley's sale ... ... | 1863 ... | 483 | 0 | 0 |
| Adoration of the Magi, Barker's sale | 1874 ... | 735 | 0 | 0 |
| The same subject (bought in), Barker's sale ... ... ... ... ... | 1874 ... | 315 | 0 | 0 |
| Portrait, called La Simonetta, Dudley's sale ... ... ... | 1892 ... | 1680 | 0 | 0 |

**Lippi (Fra Filippo, di Tommaso Lippo).**—B. Florence, 1406; D. Spoleto, 9th October, 1469; S. Masaccio (?); P. history and portraits. Lippi was the son of a butcher, and, being left an orphan at eight years of age, was placed under the care of the monks of the Carmelite Convent close to which his parents had lived. At about fifteen he entered the order, and became a monk 8th June, 1421. As Masaccio was born in 1401, Fra Filippo was rather his companion than his scholar; still, he is not mentioned in the books of the convent as a painter until 1430, whereas Masaccio was admitted into the Guild of Painters in 1424. After having painted several works, Fra Filippo quitted the convent with the consent of his superiors, to practise his art,

but did not leave Tuscany, as there exists a petition which he addressed to Piero dei Medici, dated 13th August, 1439, in which he describes himself as one of the poorest friars in Florence. In 1442 the Pope made him Rector of S. Guirico at Legnaia, and Chaplain to the Monastery of S. Niccolò di Fieri, in Florence; but, in 1455, by his bad conduct, he lost both the appointments—at any rate, as far as the spiritual direction extended, although he may have retained the temporal. Probably he owed these sinecure offices to the protection of Cosmo dei Medici, who continued to befriend him for many years.

Most of Fra Filippo's best easel pictures were painted between 1431 and 1454. About the latter year he undertook his greatest work, the frescoes in the Duomo at Prato. While there he was appointed Chaplain to the Convent of S. Margarita, a small community of nuns under the rule of S. Augustine. From there he abducted a young nun, Lucrezia Buti, who lived with him for about two years, and was the mother of Filippino Lippi, the painter. Although she returned to her convent, Lucrezia soon again came back to Fra Filippo and brought with her her younger sister Spinetta, who, when they were about seventeen and sixteen respectively, had also been compelled by their brother to take the veil in 1451. As they caused a serious scandal, Cosmo dei Medici induced Pius II. to issue a bull releasing them from their vows, and Lippi and Lucrezia were married. Four years after their marriage they had a daughter named Alessandra. From the time of his marriage Lippi lost his appointments, and had to maintain his family by his art. He did not finish the frescoes at Prato until 1465, and had commenced some in the choir of the Duomo at Spoleto, with his pupil Fra Diamante, when he died at that place, his death being ascribed by some persons to poison. His tomb, with an epitaph written by Politiano, which was erected by Lorenzo dei Medici in the Cathedral, still exists. Sandro Botticelli was one of his scholars.

The works of Lippi are rich as regards composition, full of fine and beautiful figures, and his colouring in tempera is superior to that of the other artists of his time. If there is not in them the grand simplicity of Masaccio, they are charming by the dignity in the male, and the sweetness of expression in the female heads. Pictures by Filippo Lippi are to be found in most of the great galleries of Europe. There are good examples of his work in our National Gallery. Pictures by him have been sold in England as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Wise Men's Offering, on panel, from the Guicciardini Palace, Florence, Conyngham's sale ... | 1849 ... | 283 | 10 | 0 |
| The same subject, Conyngham's sale | 1849 ... | 199 | 10 | 0 |
| Holy Family, from Standish Collection, Louis Philippe's sale ... | 1853 ... | 56 | 14 | 0 |
| Landscape, Virgin and Child, SS. Joseph and John, Lord Northwick's sale ... ... ... ... | 1859 ... | 42 | 0 | 0 |
| Coronation of the Virgin by Christ, SS. John and Jerome, Woodburn's sale ... ... ... ... | 1860 ... | 55 | 13 | 0 |
| Virgin and Child and S. John in a garden of roses, Bromley's sale | 1863 ... | 57 | 15 | 0 |
| Cupid and Psyche, thirty-five figures, from Fesch Collection, Bromley's sale ... ... ... ... | 1863 ... | 52 | 10 | 0 |
| The companion, Bromley's sale... ... | 1863 ... | 61 | 19 | 0 |
| Virgin and Child, S. John and Angels, from Lord Orford's Collection, Bromley's sale ... ... ... | 1863 ... | 265 | 3 | 0 |
| Virgin Enthroned, Six Saints, Brett's sale ... ... ... ... ... | 1864 ... | 199 | 10 | 0 |
| Madonna and Child with Saints (circle) Brett's sale... ... ... ... | 1864 ... | 504 | 0 | 0 |
| Cupid and Psyche, from Fesch Collection, 23in. by 70in., Brett's sale | 1864 ... | 126 | 0 | 0 |
| The companion, Brett's sale... ... | 1864 ... | 68 | 5 | 0 |
| Virgin and Child, bust, 18in. by 14in., Brett's sale... ... ... | 1864 ... | 52 | 10 | 0 |
| Adoration of the Magi, 33in. diameter (circle), Brett's sale ... ... | 1864 ... | 231 | 0 | 0 |
| S. John and two Angels, 26½in. by 19½in., from Orford and Bromley Collections, Mayne's sale ... | 1881 ... | 215 | 5 | 0 |
| Virgin and Child with Angels, gold ground, 28½in. by 21½in., Graham's sale ... ... ... ... | 1886 ... | 661 | 10 | 0 |
| Virgin and Child, three Angels, 30in. by 30in., panel, Graham's executors' sale ... ... ... ... | 1886 ... | 189 | 0 | 0 |
| Adoration of the Magi, Hope's sale ... | 1886 ... | 168 | 0 | 0 |
| Madonna and Infant, Puxley's sale | 1888 ... | 710 | 0 | 0 |
| Adoration of the Magi, Leyland's sale | 1892 ... | 737 | 0 | 0 |
| Virgin and Child, Leyland's sale ... | 1892 ... | 262 | 0 | 0 |
| S. Catherine, Eastlake's sale ... | 1894 ... | 472 | 0 | 0 |
| Madonna and Child ... ... ... | 1895 ... | 525 | 0 | 0 |

**Lippi (Giacomo).**—B. Budrio, near Bologna; D. ——; S. Lodovico Carracci; P. history. He painted in the sixteenth century, and his principal works are frescoes, representing scenes in the Life of the Virgin, in the Church of the Annonciation in Bologna.

**Lippi (Lorenzo).**—B. Florence, 1606; D. Florence, 1664; S. M. Roselli; P. history and portraits. He worked principally at Florence, and spent some time at Innsbruck in the service of Claudin, Archbishop of Bavaria. His name is, however, most known as the author of the Italian poem, "Il Malmantile Racquistato." There are pictures by Lorenzo at Florence and Vienna.

**Lippo.**—B. Florence, 1351; D. about 1430; S. ——; P. history. All the paintings which this old artist executed at Florence, Arezzo, and Bologna have perished. He worked also in mosaic.

**Lippo (Andrea di).**—An old artist of Pisa, who was called to Orvieto in 1346 to decorate the cathedral.

**Lippo di Dalmasio.**—There were two painters of this name, father and son. Of the latter, what little is known is:

**Lippo di Dalmasio,** called Lippo Dalle Madonne.—B. Bologna, about 1360; D. Bologna, about 1410; S. Vitale; P. sacred subjects. This old painter, whose real name was Filippo Scannabecchi, appears to have been known by the same name, "Dalle Madonne," as his master, owing to the beauty of their pictures of the Virgin, which were highly esteemed in Bologna. Very few of them now remain, but there is one in the National Gallery.

**Lis.**—*See* **Lys.**

**Lissandrino.**—*See* **Magnasco.**

**Livens** or **Lievens (Jan).**—B. Leyden, 24th October, 1607; D. Antwerp, after 1672; S. Van Schooten and Lastman; P. portraits, history, and landscapes. Livens was the fellow-pupil of Rembrandt at Lastman's, and the greatest praise that can be bestowed upon his works is that some of them have been attributed to Rembrandt; but they are less vigorously painted, the models he worked from were different, and some of his portraits approach nearer to those by Van Dyck.

In 1630-31 Livens visited England, where he painted Charles I., Henrietta Maria, and many of the nobility. He settled afterwards

at Antwerp, was inscribed upon the Register of S. Luke in 1635, and became a citizen in 1640. He also married the daughter of Michel Colyns, a celebrated sculptor. It is probable, however, that he left Antwerp for a time, as he was inscribed in 1661 as a member of the society named "Pictura," at The Hague, and executed some fine historical pictures for the Prince of Orange and the Burgemeesteren of Leyden, which, however, he painted at Antwerp. From the latter he received a gold medal. Among the most remarkable of his portraits are those he painted of the Admirals de Ruiter and Cornelius Tromp, with that of Vondel the poet. At Nancy is a portrait by him, dated 1671, and it is known also that in 1672 he was a bankrupt, and obliged to sell all his property. There are about seventy etchings attributed to him.

Pictures by Jan Livens have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Job sur son Fumier, Van der Mark's sale ... ... ... ... ... | 1773 ... | 18 | 0 | 0 |
| Head of an Old Man ... ... ... | 1801 ... | 10 | 10 | 0 |
| A Man's Portrait, Countess of Holderness's sale ... ... ... ... | 1802 ... | 9 | 9 | 0 |
| Portrait of an Old Man, Clarke and Hibbert's sale ... ... ... | 1802 ... | 46 | 4 | 0 |
| A Female Miser, Bryan's sale ... | 1804 ... | 22 | 1 | 0 |

**Livens** or **Lievens (Jan Andreas).**—He was the son of Jan Livens, and painted portraits. A document signed by his father proves that he was painting in 1666, and it is thought that he was alive in 1683. There is a picture by him at Leyden.

**Liverseege (Henry).**—B. Manchester, 4th September, 1803; D. Manchester, 13th January, 1832; self-taught; P. genre and portraits. Liverseege was the son of a person employed in a cotton-mill. He had a taste for drawing when a child, and his first attempts in art were portraits. A natural admiration of poetry and romance soon led him to try to compose groups of characters to be found in plays and romances, and he painted dramatic scenes of banditti, which were exhibited at Manchester in 1827, and brought him into notice. In 1828 he sent his "Hudibras in the Stocks" to the Institution at Birmingham, where it was sold for ten guineas. This success induced him to visit London, where, in 1828, he exhibited at the Royal Academy, "Wildrake Presenting Colonel Everard's Challenge to Charles II.," and in 1830, his "Black Dwarf," both from Sir Walter Scott's romances. Liverseege was in the habit of coming from time to time to

London for three months, when he exhibited at the British Museum and the British Institution. In all he exhibited of pictures present in "numbers" between 1828 and 1882, five at the Royal Academy, the same number at the British Institution, eight in Suffolk Street, and many at Manchester.

Liverseege's pictures are highly dramatic, and some of them very humorous. His drawing was brilliant and powerful, but his painting somewhat coarse. He worked both in oil and in water-colours. In his picture of Cardinal Sewan the face is a likeness of his sister, who sat for several of his female figures. In 1832-33 twelve parts of "Recollections of Liverseege" were published. They are in mezzotint. Throughout his life his health was bad, and he died very suddenly.

Pictures by Liverseege seldom appear at auctions, and only the following can be cited:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Prisoner, Bickell's sale | 1863 | 19 | 19 | 0 |
| Little Red Riding Hood and the wolf, by Liverseege, Barton's sale | 1881 ... | 31 | 10 | 0 |
| Cobbler's Partner, 14in. by 12in., engraved, Bentley's sale | 1886 ... | 77 | 14 | 0 |
| The Organ, 14in. by 12in., Bentley's sale | 1886 ... | 23 | 2 | 0 |
| In water-colours: | | | | |
| Don Quixote in his study, Brocklip's sale | 1872 ... | 49 | 7 | 0 |
| Don Quixote Reading, 12in. by 9in., engraved, Heath's sale | 1874 ... | 60 | 18 | 0 |

**Livius Mous.**—*See* **Mehus.**

**Llanos y Valdes Don Sebastian de.**—B. probably Seville, early in the seventeenth century; D. probably Seville, about 1670; S. Herrera el Viego; P. history. The exact dates of the birth and death of this painter are not known, but it was in 1637 that Alonso Cano wounded him in a duel. He was a man of very amiable disposition, assisted Murillo in 1660 when the Academy of Painting was formed at Seville, and was thrice (in 1663, 1666, and 1668) chosen President of that institution. His pictures, in which the drawing is correct, are somewhat heavily painted. They are mostly at Seville.

**Loaten.**—*See* **Looten.**

**Locatelli.**—*See* **Lucatelli.**

**Lochener.**—*See* **Stephan of Cologne.**

**Lombard (Lambert).**—B. Liége, 1505 or 1506; D. 1566; S. Jean de Mabuse; P. history and perspective. This artist was the son of Gregoire, a citizen of Liége, and was one of the most learned men of his time. Although he is mentioned by authors under the name of Suavius, Suster, Sustermans, etc., he never bore any other than his own name. His second wife was, however, a sister of the engraver Suavius, and hence their names have been confused. Lombard went several times to Middleburg, where he became the pupil of Jean de Mabuse. He accompanied Cardinal Pole to Italy, and having a pension from the Prince Bishop Ehard de la Marck, remained in that country until 1538. While there, he is said to have studied under Andrea del Sarto. Lombard by some means acquired much of the Italian style of design and painting. On his return to Liége he opened a school, and had many pupils, as he was not only a painter, but also an architect, antiquary, and scholar. He was, moreover, sheriff of the magistracy of Avray. He likewise engraved. His Life was published in 1565 by Sampsonius, one of his scholars. Among his pupils were Hubert Goltzius and Franz Floris.

There is an example of Lombard's art in the National Gallery. Pictures by him are scarce, and only those here given can be cited as having been sold (all in the King of Holland's sale):

| | | £ | s. | d. |
|---|---|---|---|---|
| Sujet Allégorique ... ... ... | 1870 ... | 160 | 0 | 0 |
| Passage de la Mer Rouge ... ... | 1870 ... | 120 | 0 | 0 |
| Les Fléaux de Dieu ... ... ... | 1870 ... | 155 | 0 | 0 |

**Lomi** or **Gentileschi.**—There was an Italian family of these names which produced some distinguished artists in the sixteenth and seventeenth centuries.

**Lomi (Alexandre).**—He was a pupil of Carlo Dolce, and lived in the seventeenth century.

**Lomi (Artemisia),** called Gentileschi. — B. Pisa, 1590; D. London, about 1642; S. her father and Guido Reni; P. history, portraits, flowers, and fruits. She was the daughter of Orazio Lomi, and became celebrated for her beauty and talents. She came to England, and painted portraits of some of the Royal Family and other distinguished persons. At Hampton Court is a portrait of her by herself, which shows how beautiful she was, and how well she could paint. Artemisia married Antonio Schiatessi. Some of her best pictures are at Florence and Madrid.

**Lomi Aureliano.**—B. Pisa, 1556: D. Pisa, 1622: S. his uncle and Bronzino: P. history. He studied at Florence under Bronzino, whose manner he imitated. Aureliano Lomi was one of the principal painters of the school of Pisa. His works are to be found in many of the chief cities of Italy.

**Lomi Baccio.**—B. ——: D. 1585: S. T. Zucchero: P. history. He was the head of the family named Lomi, and himself a good painter.

**Lomi,** *properly* **Gentileschi Orazio.**—B. Pisa, 1562: D. Florence, 1646 or 1647: S. his uncle and his brother Aureliano; P. history and portraits. This painter was called Lomi, after his stepfather, but his name was Gentileschi. He went to Rome, where he became intimate with Agostino Tassi, whose landscapes he adorned with figures. Many of their joint works are in the palaces at Rome. Orazio Gentileschi, after visiting many parts of Italy, went to France, and while there was called to England by Charles I., who employed him in painting ceilings, principally at Greenwich. Nine of the pieces he painted there were sold under the Commonwealth for £600, and are now in the hall at Marlborough House. There are also pictures by him at Hampton Court. He had not much success as a portrait-painter in this country. Orazio was the father of Artemisia Gentileschi. At Zachary's sale, in 1838, a head of a youth, by Orazio, was sold for £14.

**Lon (Geert von),** called the Master of Liesborn.—B. Geseke, near Paderborn, Westphalia, before 1500; D. ——; S. ——; P. sacred subjects. This artist is also known in Germany as the painter of the "Lyversberg Passion," from the name of the owner, a town councillor of Cologne, into whose hands fell this painter's chief work, the altar-piece of the second convent church in Liesborn, near Munster. This altar-piece was sold in 1807, and separated into several pieces, of which the most important is in the Museum at Cologne. Other parts have been lost, and six of the paintings are in our National Gallery. They are painted on canvas glued on to wood, and, apparently, partly in tempera and partly in oil. From a document found by M. Ahlemeyer, of Paderborn, it appears that the altar-piece was executed for the Benedictines of Willebodessen and finished in 1521. As some portions were in the possession of Dr. Haindorf, of Munster, it is sometimes spoken of as the picture at Munster.

As a painter Lon was less vigorous than the Flemings and the artists of Cologne. In his pictures the skies are gilt and the landscapes delicately painted. There is also a series of pictures representing scenes from the "History of the Virgin" by Lon. Six of them are at Munich and Nuremberg. Of that of "The Presentation in the Temple" an engraving is given by Woltmann, which shows that Lon's style had much in common with that of the Flemings and of the Germans. Lon may be ranked as the chief artist of the School of Westphalia in his time.

**Long (Edwin).**—B. 1839; D. Hampstead, 15th May, 1891; S. ——; P. ancient and modern history and manners, and portraits. The works of few modern painters have been more highly praised, or more fiercely abused by professional critics, than those of this artist. The prices paid for them at public auctions are, however, a strong proof of their merit. Pictures which can stand that severe test for years cannot be very bad, as regards either the conception of a subject, or the style in which it is painted. Edwin Long, whose address was then 28, River-side, Bath, exhibited for the first time at the Royal Academy in 1855. If the date of his birth (1839), which is given in an obituary notice in the *Times* of the 16th May, 1891, is correct, Long was then only sixteen years of age, which appears incredible, as the subjects of the pictures he exhibited were portraits of "Two Young Ladies—Sisters," of "The Earl of Ellesmere," of "Charles Greville," and of "Lord Robert Grosvenor." Between 1855 and 1880 Long exhibited, of pictures classed as "figures," fifty-two at the Royal Academy, thirteen at the British Institution, and four in Suffolk Street. Of these the principal were, "La Posada," in 1864; "Lazarillo and the Blind Beggar," in 1870; "The Suppliants" in 1872; "The Babylonian Marriage Market," in 1875; "An Egyptian Feast," in 1877; "The Gods and their Makers," and "Henry Irving as Gloucester," in 1878. The one work, however, that most increased the reputation of the artist was "The Babylonian Marriage Market"; this very difficult subject was treated in a masterly manner, as regards both the variety in the heads and the style in which it is painted. Long became an Associate of the Royal Academy in 1876, and a full member in 1881. For many years he resided in London, but he died of influenza at Hampstead, and was buried in the cemetery of that place.

The following are the prices at which pictures by Edwin Long have been sold or bought in:

| | | £ | s. | d. |
|---|---|---|---|---|
| Love Has its Little Cures, but Wants its Great Ones, 34in. by 43½in., Wallis's sale ... ... | 1865 ... | 168 | 0 | 0 |
| "His Babees," 20in. by 26in. (bought in), Murrieta's sale ... ... | 1873 ... | 304 | 10 | 0 |
| Uncle Tom's Cabin, 29in. by 44in., Cottrill's sale ... ... ... | 1873 ... | 262 | 10 | 0 |
| Lazarillo and the Blind Beggar, 42in. by 55in., Adamson's sale ... | 1875 ... | 315 | 0 | 0 |
| A Rainy Day in Seville ... ... | 1875 ... | 121 | 16 | 0 |
| La Señorita Ecriada ... ... ... | 1875 ... | 100 | 16 | 0 |
| Reading "Don Quixote" ... ... | 1875 ... | 273 | 0 | 0 |
| Moorish Proselytes, 84in. by 108in., Collie's sale ... ... ... | 1876 ... | 1207 | 10 | 0 |
| Miss, Collie's sale ... ... ... | 1876 ... | 756 | 0 | 0 |
| Fanchette (bought in), Wallis's sale | 1877 ... | 362 | 5 | 0 |
| Madrid, 55in. by 84in., Foxe's sale ... | 1877 ... | 304 | 10 | 0 |
| Padre Francisco, Foxe's sale... ... | 1877 ... | 273 | 0 | 0 |
| La Gitana (bought in), Roberts's sale | 1880 ... | 147 | 0 | 0 |
| Buenos Consejos (bought in) ... | 1880 ... | 157 | 10 | 0 |
| Primero, Segundo, y Basso Profondo | 1881 ... | 267 | 15 | 0 |
| La Gitana ... ... ... ... | 1881 ... | 98 | 14 | 0 |
| A Nubian Girl, 38in. by 24in., 1879, Lovett's sale ... ... ... | 1881 ... | 598 | 10 | 0 |
| Unconvinced, Agnew's sale ... ... | 1881 ... | 388 | 10 | 0 |
| An Easter Vigil (see 1883), Roberts's sale ... ... ... ... ... | 1881 ... | 682 | 0 | 0 |
| The Babylonian Marriage Market, exhibited 1875, 66in. by 120in., Hermon's sale ... ... ... | 1882 ... | 6615 | 0 | 0 |
| The Suppliants, 72in. by 113in., Hermon's sale ... ... ... ... | 1882 ... | 4305 | 0 | 0 |
| Billeting at Cadiz, 62in. by 44in., 1868, Hermon's sale ... ... | 1882 ... | 525 | 0 | 0 |
| A Question of Propriety (dancing girl), 51in. by 81in., T. Taylor's sale ... ... ... ... ... | 1883 ... | 1260 | 0 | 0 |
| The Gods and their Makers, 56in. by 90in., T. Taylor's sale ... ... | 1883 ... | 2625 | 0 | 0 |
| Persuasion, Priestman's sale... ... | 1883 ... | 299 | 5 | 0 |
| Gipsy School at Vespers, 54in. by 90in., Glasgow Institute sale ... | 1883 ... | 1050 | 0 | 0 |
| Easter Vigil in Seville Cathedral, 48in. by 76in. (see 1881), Oastler's sale ... ... ... ... | 1883 ... | 1165 | 10 | 0 |
| Cairo, Lee's sale ... ... ... | 1883 ... | 152 | 10 | 0 |
| Esther (bought in), Lees's sale ... | 1884 ... | 283 | 16 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Gipsies Going to Vespers, Andalusia, 51in. by 98in., Lovett's sale ... | 1885 ... | 850 | 10 | 0 |
| Christmas Day in Seville, 52in. by 84in., Lovett's sale ... ... | 1885 ... | 934 | 10 | 0 |
| Love's Messenger, Green's sale ... | 1886 ... | 218 | 8 | 0 |
| Begging for the Monastery, Welch's sale ... ... ... ... ... | 1886 ... | 215 | 5 | 0 |
| Thisbe ... ... ... ... ... | 1886 ... | 882 | 0 | 0 |
| Diana or Christ? (replica), Price's sale ... ... ... ... ... | 1892 ... | 2625 | 0 | 0 |
| Egyptian Fruitseller, Bolckow's sale | 1892 ... | 630 | 0 | 0 |
| Assyrian Captive, dated 1880, Anderson's sale ... ... ... ... | 1894 ... | 462 | 0 | 0 |

Of water-colours by Edwin Long may be mentioned "A Spanish Girl with a Fan," which, at Smyth's sale, in 1889, realised £127 1s.

**Long John.**—*See* **Bockhorst** and **Reyn.**

**Longhi (Pietro).**—B. Venice, 1702; D. 1762; S. Balestra and Crespi; P. masquerades, conversations, and landscapes. This painter excelled in painting masquerades, and a picture by him called "Après le Bal Masqué," was sold at Christie's in 1883 for £52 10s.

**Longo (Pietro).**—*See* **Aartsen.**

**Lonne (A. de).**—This painter was a native of Rotterdam. He painted the interiors of churches, with many figures, in the style of P. Neefs. There is at Munich a picture by him dated 1642, and it is said that he was still alive in 1660. G. Terburg and Brackenburg painted the figures in some of his pictures, which are rare. There is, however, a fine one in a private collection at Rotterdam. In Braamcamp's sale one was sold for £45, and another in De Juvigny's sale, in 1779, realised £80.

**Lonsdale (James).**—B. Lancashire, 16th May, 1777; D. London, 17th January, 1839; S. Romney; P. portraits. Lonsdale came when very young to London, and was received by Romney into his house as a pupil. He studied also in the schools of the Royal Academy. After the death of Opie, Lonsdale purchased that artist's house in Berners Street, and resided there until his own death. He was one of the founders and chief supporters of the Society of British Artists, and exhibited at their rooms between 1824 and 1837, also, between 1802 and 1838, 138 portraits at the Royal Academy, thirteen at the British Institu-

tion, and twenty-nine in Suffolk Street. These were mostly portraits of men, and he was appointed painter in ordinary to the Duke of Sussex.

Lonsdale's painting was bold and natural, and as he did not flatter his sitters the portraits by him are valuable. Among them are Talma as Hamlet, exhibited at the Royal Academy in 1818; and at the National Portrait Gallery are those of Lord Brougham, Sir Philip Francis, Joseph Nollekens, and others.

**Loo, Van (Vanloo).**—There was a large family of these artists, of whom many practised painting in France. The first of them is said to have been Jean van Loo, who was born at Loo, near Ghent, about 1585. There are two pictures by him at Copenhagen, one of men drinking and gambling, the other representing the interior of a glass bead manufactory. Among his descendants were:

**Loo (Charles André van),** called Carle van Loo.—B. Nice, 1705; D. Paris, 1765; S. Jean Baptiste van Loo and Benedetto Luti; P. every style of picture. He was the son of Abraham Louis van Loo, and after nearly losing his life when a child by a shell during the siege of Nice, he was taken by Jean Baptiste to Turin and Rome, where he was placed under Luti. After his return to France he painted scenery for the opera and small portraits; but having gained the first prize at the Académie de S. Luc at Paris, in 1724, he soon became known. Charles again went to Rome in 1727, where he obtained the first prize for design, and was knighted by the Pope. From Rome he went to Turin, and was much employed by the King of Sardinia. On his return to Paris he became a member of the Académie in 1735, Professor in 1737, Director of the School in 1749, Knight of the Order of S. Michel in 1751, Rector of the Académie in 1751, and again in 1754, Court Painter in 1762, and Director of the Académie in 1763.

It is the opinion of French critics that Charles van Loo did much to improve the style into which French art had fallen under Coypel and De Troy, and that he was the best French painter of his time. The following list of prices at which pictures by Charles van Loo have been sold appear to show the correctness of that opinion:

| | | £ | s. | d. |
|---|---|---|---|---|
| Suzanne et les Veillards, Van Loo's sale (after his death) ... .. | 1765 ... | 200 | 0 | 0 |
| Enée et Anchise, La Live de Jully's sale ... ... ... .. ... | 1770 .. | 80 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Un Bacha et sa Maitresse, Jullienne's sale ... .. ... ... ... | 1777 ... | 200 | 0 | 0 |
| Marriage de la Vierge, Randon de Boisset's sale ... ... ... | 1777 ... | 240 | 0 | 0 |
| Enée et Anchise (the above picture), Prince de Conti's sale ... ... | 1777 ... | 290 | 0 | 0 |
| Marriage de la Vierge (the above picture, bought for the Louvre), Tolozan's sale ... ... ... | 1801 ... | 160 | 0 | 0 |
| Portrait d'Homme, Péreire's sale ... | 1872 ... | 110 | 0 | 0 |

**Loo (Jakob van).**—B. Sluys, 1614; D. Paris, 1670; S. his father; P. portraits and fables. He was a son of Jean van Loo, and from 1652 to 1660 lived at Amsterdam, where he painted portraits and small figures in landscapes by Wynants and Hobbema. He subsequently resided in France, in which country he was naturalised, and in 1663 became a member of the Académie. In the Louvre is the portrait of the elder Michel Corneille by Jakob van Loo, which is very much in the style of Van Dyck.

**Loo (Jean Baptiste van).**—B. Aix, 11th January, 1684; D. Aix, 19th September, 1743; S. his father; P. history and portraits. He was the son of Abraham Louis van Loo, and married the daughter of a barrister at Toulon, named Lebrun; but after residing at Aix, he joined his father at Nice, in 1712. He visited Monaco, Genoa, Turin, and Rome, and, by way of Turin, returned to Paris, where he was well received; yet shortly afterwards he lost his fortune by the speculations of Lawes. J. B. van Loo was admitted into the Académie in 1722, and became a full member in 1731. After visiting Provence, in 1735, he returned to Paris in the following year. He came to England in 1737 or 1738, and painted many portraits, among others those of Horace Walpole and Colley Cibber. Van Loo remained in this country until 1742; he then returned to Paris and settled at Aix, where he died while painting.

The portraits by J. B. van Loo are said to have been good, but not flattering likenesses. They are touched with spirit, carefully finished, and generally well coloured, although in some the flesh inclines too much to purple and red. Many of them have been engraved. Pictures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Peg Woffington, Cornwall's sale ... ... ... ... ... | 1869 ... | 105 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Music. Painting. Sculpture, and Architecture, from Louis Philippe's Collection. Wheeler's sale ... ... ... ... ... | 1871 ... | 756 | 0 | 0 |
| A Girl Telling a Boy's Fortune. Mrs. Maberley's sale ... ... ... | 1877 ... | 31 | 10 | 0 |
| A Boy Telling a Girl's Fortune. Mrs. Maberley's sale ... ... ... | 1877 ... | 22 | 0 | 0 |
| Cupid as Mars. Addressing an Army of Cupids. Lawson's sale... ... | 1880 ... | 105 | 0 | 0 |
| Portrait of Marshal Saxe in armour, 52in. by 40in., Duke of Hamilton's sale ... ... ... ... | 1882 ... | 173 | 5 | 0 |
| Portrait of Mme. de Pompadour as a Vestal, signed, 57in. by 41in., from Lady Essex's Collection, Denison's sale ... ... ... | 1885 ... | 215 | 5 | 0 |
| Portrait of Mlle. Favart, oval, 40in. by 30in., Nieuwenhuys' sale ... | 1886 ... | 52 | 10 | 0 |

**Looten (Jan)**, improperly Loten or Loaten.—B. probably Amsterdam, about 1618: D. England, 1681: S. ——; P. landscapes. This painter came to England in the reign of Charles II. His pictures are painted with spirit, and the best represent sunny lanes. Many of them are now very black. They approach those of Van Everdingen. In the museum at Berlin is one dated 1659, and they are not very rare in England. Berchem and Lingelbach painted the figures in some of them. The highest prices for which they have been sold are:

| | | £ | s. | d. |
|---|---|---|---|---|
| Alpine Scenery, figures crossing a bridge, Marchioness of Thomond's sale ... ... ... ... ... | 1821 ... | 22 | 1 | 0 |
| A similar scene, Marchioness of Thomond's sale ... ... ... | 1821 ... | 35 | 14 | 0 |
| Bucherons à l'entrée d'une forêt, Thibaudeau's sale... ... ... | 1857 ... | 30 | 0 | 0 |
| Paysage avec chute d'eau, Weyer's sale ... ... ... ... ... | 1862 ... | 65 | 0 | 0 |

**Lopez.**—There have been at least fifteen painters of this name in Spain. The most distinguished among them were:

**Lopez (Francisco).**—B. ——; D. ——; S. Bartolomé Carducho; P. history. The particulars of the early life of this painter are not known, but there was a picture of S. Antonio Abad by him in the Church of S. Martin at Madrid dated 1588,

and in 1595 he was living in Madrid and painted the altar-piece in S. Felippe el Real, which was destroyed by fire in 1718. On the 6th April, 1603, being at Olmedo, the king appointed him his painter, and sent him to paint in fresco, at the Palace del Prado, the victories of Charles V. F. Lopez was the fellow-pupil and friend of Vincencio Carducho, and engraved for him three of the plates in his "Dialogos de la Pintura."

**Lopez (Josef).**—All that is known regarding this artist is that he was a pupil of Murillo and painted well in the style of his master, a number of pictures, chiefly Madonnas.

**Lorenzetti (Ambrogio).**—The dates of this artist's birth and death are unknown. The earliest record of him belongs to the year 1321. Between 1338 and 1340 he was employed on his greatest work, the allegorical frescoes in the Sala della Pace, as it has been named, from the figure of Peace in one of them, in the Palazzo Publico at Siena. A full account of these works, which still exist, is to be found, with an engraving from one of them, in Layard's "Handbook of Painting," also in Colvin's Woltmann's "History of Painting." These frescoes were among the most remarkable works of the time at which they were executed, and show that the artists of Siena were able to rival, if not surpass, the Florentines. The heads of four nuns, from another of his frescoes in a chapel of the Church of S. Francesco at Siena, are in our National Gallery. He was still living in 1345. The following pictures by this artist have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Triptych, Virgin and Child, with two angels, saints and devotee on the wings, Lord Northwick's sale ... | 1859 ... | 26 | 5 | 0 |
| Five pictures in arched panels, Christ, Angels, and saints, from Otley's Collection (in which they were attributed to Giotto), Bromley's sale | 1863 ... | 29 | 8 | 0 |

**Lorenzetti (Pietro)**, called by Vasari Pietro Laurati, also Laurentii and Di Lorenzo. Little more is known of this painter's life than that of Ambrogio Lorenzetti, of whom he was the elder brother. He is said to have painted at Siena as early as 1305, and from that time until about 1346, when it is thought that he died of the plague. A painting representing "The Marriage of the Virgin," which he executed in conjunction with his brother, existed in a hospital at Siena up to 1720. There is also one in the Uffizi, dated 1340. His principal existing works

are a series of frescoes in the north transept of the Lower Church of S. Francesco at Assisi. They represent events in the Life of Christ, and were formerly attributed to Pietro Cavallini. There is a legendary subject by this painter in our National Gallery.

**Lorenzino da Bologna.**—*See* **Sabbatini (Lorenzo).**

**Lorenzo da San Severino.**—There were two painters who bore this name, probably father and son. Their works belong to those of the Umbrian School. The father appears, from an inscription, to have been twenty-six years of age in 1400. In 1416, in company with his brother Giacomo, he decorated the oratory of S. Giovanni Battista at Urbino, and Morelli remarks that in these paintings "we begin to meet with portraits of men and women full of life and expression." There is a picture by the second Lorenzo da San Severino, representing "The Mystic Marriage of S. Catherine," in our National Gallery. There are also works by him in the church of Pausolo, near Macerata, and in the collegiate church of Sarnano, dated 1481 and 1483.

**Lorenzo (Piero di).**—*See* **Cosimo (Pietro di).**

**Lorenzo (Pietro di).**—*See* **Lorenzetti (Pietro).**

**Lorrain (Claude).**—*See* **Claude Lorrain.**

**Loten.**—*See* **Looten.**

**Loth (Johann Carl)**, called Carlotto and Carlo Lotti.—B. Munich, 1632; D. Venice, 1698; S. his father and Pietro Liberi; P. history. This artist, who enjoyed a great reputation in his lifetime, and was patronised by all the sovereigns of Germany, was the son of Johann Ulric Loth, of Munich, a painter who imitated the Venetian masters. The son's works are to be found in all the great galleries in Germany; they are well composed and brilliantly coloured in the Venetian style when it was on the decline. At Count Bruhl's sale, in 1770, a "S. Sebastien, two women drawing out the arrows," sold for £69 6s.

**Lotti (Carlo).**—*See* **Loth.**

**Lotto (Lorenzo).**—B. Treviso, about 1480; D. Loretto, about 1555; S. Giorgione and Giovanni Bellini; P. history and portraits. The birthplace of Lotto was most probably Treviso, but he went early to Venice and studied under Bellini at the same time as Palma Vecchio, and his being spoken of as a Venetian implied simply that he was a native of a city under the power of Venice. The earliest picture which bears his signature

is a "S. Jerome in the Desert," now in the Louvre, which is dated 1500. Lotto changed his manner of painting several times, and the strongest proof of his skill is that pictures by him were in several galleries attributed to Giorgione, Titian, Palma, and Correggio. It is only necessary to cite "The Adoration of the Shepherds" in the Louvre, formerly said to be by Palma; the beautiful picture called "A Betrothment," attributed to Giorgione, and a S. Jerome, to Titian, both at Madrid; "A Faun Playing a Flute," at Munich; and the portrait of Andrea Odoni at Hampton Court, the last two having, until recently, always been assigned to Correggio.

Lotto worked at many different places, although Venice was for twenty-four years the city from which he started to execute various commissions. However, about 1550, having become infirm and his eyesight imperfect, he retired to near the S. Casa at Loretto, and remained there until he died.

As a portrait-painter Lotto takes a high position, and it is very singular that while he retained generally the style of the greatest Venetian painters, he seems to have acquired also that of Correggio. There are pictures by Lotto in many galleries in Italy, and a few in other parts of Europe, but they seldom appear in sales, and we can only cite three:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portraits of Lotto and his Wife and two Children, seated at table, signed, 48in. by 54in., on panel, E. Solly's sale ... ... ... | 1847 ... | 225 | 15 | 0 |
| La Vierge, l'Enfant Jésus, et le petit S. Jean, Pourtales-Gorgier's sale | 1865 ... | 40 | 0 | 0 |
| La Douleur, Pourtales-Gorgier's sale | 1865 ... | 45 | 0 | 0 |

**Loutherbourg** or **Lutherburg** (**Philippe Jacques de**).—B. Strasburg, 1740; D. Chiswick, 1812; S. Casanova; P. battles, hunting subjects, and landscapes. The father of this artist bore the same names; he was a painter in miniature, who came from Basle and settled for a time at Strasburg. In 1755 he brought his son to Paris and placed him under Casanova. The son soon made himself a good reputation, and in 1768 he became a member of the Académie. In 1771 he came to England, and showed great ability as a painter of scenes at Drury Lane Theatre. When Macklin began his Bible he engaged De Loutherbourg to paint two subjects for it. This artist then produced "The Angel Destroying the Assyrian Host" and "The Universal Deluge." The latter is thought to be his best historical picture. He painted

likewise some of the more considerable battles of his time and many landscapes. Among the former are "Lord Howe's Victory of the 1st June, 1794," and "The Defeat of the Spanish Armada," both at Greenwich Hospital. Of his landscapes, the smaller are the better, as the figures and animals in them are painted with great neatness.

In 1780 De Loutherbourg was elected an Associate, and in 1781 became a full member of the Royal Academy. Between 1772 and 1812, he exhibited at that institution 147 pictures, mostly landscapes, five at the Free Society, and three at the British Institution. In France De Loutherbourg's pictures have seldom been sold for so much as £20, but in England many have produced much more.

| | | £ | s. | d. |
|---|---|---|---|---|
| A Storm in Windermere, Desenfans's sale ... ... ... ... ... | 1785 ... | 135 | 0 | 0 |
| Landscape, two bulls fighting, Jones's sale ... ... ... ... ... | 1791 ... | 88 | 4 | 0 |
| Storm, with cattle ... ... ... | 1792 ... | 121 | 16 | 0 |
| Storm at Sea, De Calonne's sale ... | 1795 ... | 67 | 4 | 0 |
| A Shepherd and Child in a landscape, with cows, D. Garrick's sale ... | 1823 ... | 104 | 19 | 0 |
| Destruction of the Spanish Armada | 1825 ... | 127 | 0 | 0 |
| Mountainous landscape, castle and cascade, Steer's sale ... ... | 1826 ... | 105 | 0 | 0 |
| An Avalanche, Lord de Tabley's sale | 1827 ... | 278 | 5 | 0 |
| Landscape, with soldiers, Hilhouse's sale ... ... ... ... ... | 1845 ... | 126 | 0 | 0 |
| A Sea-fight, Hilhouse's sale ... ... | 1845 ... | 162 | 15 | 0 |
| Richard I. and Saladin, 59in. by 72in., Lake's sale... ... ... ... | 1845 ... | 142 | 16 | 0 |
| Fire of London, group of figures under an arch, dated 1797, Sir T. Baring's sale ... ... ... ... | 1848 ... | 210 | 0 | 0 |
| The Skaters, portraits of De Loutherbourg, Picot, Novare, and Webber, Wadmore's sale ... | 1854 ... | 262 | 10 | 0 |
| Lyniauttar Lake and Snowdon Ferry-boat, Cave's sale ... ... ... | 1854 ... | 126 | 0 | 0 |
| The Avalanche (engraved), Lord Northwick's sale ... ... ... | 1859 ... | 242 | 11 | 0 |
| A Rocky Landscape, Harman's sale | 1874 ... | 136 | 10 | 0 |
| Landscape, peasants and horses ... | 1874 ... | 131 | 5 | 0 |
| An Irish fair, Campbell's sale ... | 1875 ... | 94 | 10 | 0 |
| Landscape, figure, horses ... ... | 1876 ... | 131 | 5 | 0 |
| rge View in Wales, Vernon's sale | 1877 ... | 131 | 5 | 0 |

**Lovino.**—*See* **Luini.**

**Luard (John Dalbiac).**—B. Lincolnshire, 1830; D. Salisbury, August, 1860; S. John Phillip. The son of an officer in the Army, and himself one in the 82nd Foot. After serving five years, he studied painting as a profession under Phillip, and exhibited his first picture at the Royal Academy in 1855. In the same year he joined his brother, who was serving in the Crimea, and returned to England in February, 1856. In 1857 he exhibited "The Welcome Arrival," and the following year "Nearing Home" and "The Girl I Left Behind Me." He had begun another picture, when his health failed, and, after a voyage to America, he died at the house of a relative near Salisbury.

Two of the above pictures have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| Nearing Home, 28½in. by 40¾in., 1858, Burnett's sale ... ... ... | 1860 ... | 214 | 4 | 0 |
| The Welcome Arrival—the Crimea, 1855, 29¾in. by 37½in., Plint's sale ... ... ... ... ... | 1862 ... | 210 | 0 | 0 |
| Nearing Home (the above picture), Plint's sale... ... ... ... | 1862 ... | 472 | 10 | 0 |

**Luca da Cortona.**—*See* **Signorelli.**

**Luca fa Presto.**—*See* **Giordano (Luca).**

**Lucas (Meister).**—*See* **Cranach (Lucas,** the elder).

**Lucas van Leyden.**—B. Leyden, 1494; D. Leyden, 1533; S. his father; P. history, portraits, genre, and landscapes. This celebrated artist was the son of the painter Huigh or Hugo Jacobszoon, who is also miscalled Lucas Dammetzoon. Hugo was a glass-painter, and quite capable of teaching his son, who was a most precocious genius, for it is said that at nine years of age he engraved on copper from his own designs, and at twelve painted a picture in tempera, "The Legend of S. Hubert," which astonished his fellow-artists, and for which the Seigneur de Lockhorst, who bought it, paid him as many gold florins as the painter was years old. Lucas van Leyden also etched and cut wood-blocks. In 1521 he was at Antwerp, and in the following year was inscribed as a master in the register of S. Luke in that city. Albert Dürer, who met him at Antwerp in 1521, drew his portrait; the drawing is now in the museum at Lille. Lucas married Elizabeth, daughter of Jacob de Boschuysen and Adèle Heerman; and by her, according to the latest research, he left a

daughter Margareta, who married a person named De Hoey, and had four sons. He appears to have had also an illegitimate daughter, and she had a son, Lucas Dumesnen, who died at Ypres in 1604.

Unfortunately for himself, Lucas, who was a small man, with a fragile body and most delicate constitution, undertook a voyage in his own yacht into Zeeland, Flanders, and Brabant. At Middleburg he met Jean de Malvine, a man addicted to every excess and fond of display. He accompanied Lucas on his voyage, of which generally the latter defrayed the cost, as he regaled the wives of Middleburg, Ghent, Malines, and Antwerp, and not only ruined his health, but conceived the idea that he had been poisoned by Malvine. After his return to Leyden he was for years frequently confined to his bed, yet that did not prevent constant application to art in some form. At length, in 1533, when sinking rapidly, he asked his servant one day to carry him into the open air, that he might see once more the sky and the face of nature. Two days afterwards he died, in his thirty-ninth year.

There are a considerable number of paintings by Lucas in tempera, in oil, and even on glass, which, considering the time he must have devoted to his numerous engravings (of which Bartsch mentions 177, and there are 230) attributed to him in the collection at the Bibliothèque in Paris, prove how indefatigable must have been his industry. His pictures are distinguished by great originality, both in composition and in the types of the heads and figures, and the colouring is rich and brilliant. Many of the subjects of them also come within the designation of genre, such as that at Wilton, representing ladies and gentlemen playing at cards, the "Game of Chess," in the Berlin Gallery, and "The Dentist," at Chatsworth. Perhaps, however, the picture which gives the best general idea of his style is that in tempera on canvas at Vienna, which has been engraved, and represents "Augustus and the Sibyl." Besides pictures and engravings, Lucas left many very spirited drawings.

Pictures attributed to Lucas van Leyden have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Disputing with the Doctors, 25in. by 27in., Ansell's sale ... | 1722 ... | 32 | 11 | 0 |
| Portrait, in the distance S. Hubert, Fagel's sale... ... ... ... | 1813 ... | 29 | 8 | 0 |
| Noli Me Tangere ... ... ... | 1833 ... | 10 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Esther before Ahasuerus, containing portraits of Charles V. and Margaret of Flanders, Dr. F. Campe's sale ... ... ... ... ... | 1849 ... | 15 | 15 | 0 |
| L'Adoration des Mages, King of Holland's sale ... ... ... | 1850 ... | 180 | 0 | 0 |
| The Flight into Egypt, General Meade's sale ... ... ... | 1851 ... | 84 | 0 | 0 |
| Portrait of the Emperor Ferdinand, black dress and cap, yellow sleeves, 11in. by 9in., Bernal's sale ... | 1855 ... | 44 | 0 | 0 |
| David and Abigail, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 77 | 14 | 0 |
| Mary Magdalen amidst the Pleasures of the World, etched by L. van Leyden, Lord Northwick's sale ... | 1859 ... | 40 | 19 | 0 |
| Adoration of the Magi, Lord Northwick's sale ... ... ... ... | 1859 ... | 56 | 14 | 0 |
| Adoration of Kings and Saints, Lord Northwick's sale ... ... ... | 1859 ... | 21 | 0 | 0 |
| Portrait of Maximilian I., crimson robe, fur, black hat, medallion, arms, inscription, and date of death, Lord Northwick's sale ... | 1859 ... | 86 | 0 | 0 |
| Triptych, The Crucifixion, woman kneeling, saints on wings, Lord Northwick's sale ... ... ... | 1859 ... | 8 | 18 | 6 |
| Le Christ et S. Véronique, Pourtales Gorgier's sale ... ... ... | 1865 ... | 67 | 0 | 0 |
| S. Catherine in landscape, on reverse an angel (wing of triptych) ... | 1875 ... | 50 | 8 | 0 |
| Nativity, 23½in. by 33in., Baroness Dimsdale's sale ... ... ... | 1875 ... | 315 | 0 | 0 |
| S. Catherine, on the back an angel, 36in. by 20½in., Bohn's sale ... | 1885 ... | 131 | 5 | 0 |

**Lucatelli** or **Locatelli** (**Andrea**).—B. Roman States, ——; D. 1741; S. ——; P. landscapes, architecture, peasants, and genre. The works of this painter often appear at sales. The best represent river scenes and land storms, and he frequently finished the small figures very highly. They generally produce in auctions from £5 to £20; but the following were exceptions to the rule:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Bacchanal Dance in a landscape, Count Schulenburgh's sale ... | 1775 ... | 94 | 10 | 0 |
| Landscape, peasants and cattle, man and dog in the foreground, Lord Northwick's sale ... ... ... | 1859 ... | 189 | 5 | 0 |

**Lucchesino.**—*See* **Testa.**

**Lucchetto da Genova.**—*See* **Cangiagio (Luca).**

**Luchino.**—*See* **Cangiagio (Luca).**

**Luciani (Sebastiano),** also called Sebastiano Veneziano, or Fra Sebastiano del Piombo.—B. probably Venice, 1485; D. Venice, 21st June, 1547; S. Giovanni Bellini and Giorgione; P. history and portraits. This celebrated painter was the son of Luciano Luciani, and an early picture by him, in the possession of Sir Henry Layard, proves that while still very young he was a pupil of Giovanni Bellini. Afterwards he either painted under Giorgione or studied his works, for that painter did not die until 1511. Sebastiano's altar-piece at Venice, representing S. Chrysostom, is altogether in the style of Giorgione. Agostino Chigi, when the Farnesina was being built, engaged Sebastiano, about 1511 or 1512, to paint one of the ceilings, and he filled nine lunettes with mythological subjects in the room in which Raphael painted his "Galatea." At Rome he became intimate with Michael Angelo, who encouraged him to become the rival of Raphael, and assisted him by his designs. If, however, as is asserted, the so-called "Fornarina" in the Uffizi, and a portrait named "Dorothea" now at Berlin, are by Sebastiano and not by Raphael, it seems probable that he at first contented himself with a direct imitation of the style of Raphael. He, however, soon sought to combine the colouring he had learned from Giorgione with the drawing of Michael Angelo, and relied principally on the latter in his rivalry with Raphael. Of this his masterpiece, "The Raising of Lazarus," painted in competition with Raphael's "Transfiguration," now in our National Gallery, is a striking example, although, what with restoring, cleaning, and re-painting, it is somewhat difficult to say what the colouring originally was. As a painter of portraits Sebastiano has had few competitors who could equal him. Perhaps the finest of those he produced is that of Andrea Doria. In our National Gallery there are also his own portrait and that of Cardinal Ippolito de' Medici, which forms a very striking work. In 1531 Sebastiano was appointed Frate del Piombo, by Clement VII., and held the same office, which consisted in the imposition of the Papal Seal on public documents, until his death under Paul III. Sebastiano appears to have avoided painting in fresco, and some of his pictures are painted on slate. A brother of Sebastiano, named Guglielmo, is

mentioned by some authors, who state that he was a pupil of Perino del Vaga; but he was a sculptor rather than a painter.

The following list contains most of the pictures by Sebastiano which have been sold by auction since 1805:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Lorenzo de' Medici, the outline by M. Angelo, Heathcote's sale ... ... ... ... | 1805 ... | 525 | 0 | 0 |
| Portrait of Catherine Comaso, Campion's sale ... ... ... ... | 1810 ... | 84 | 0 | 0 |
| Scourging of Christ, design by M. Angelo, Parke's sale ... ... | 1812 ... | 101 | 17 | 0 |
| Noli Me Tangere, Coesvelt's sale ... | 1816 ... | 409 | 0 | 0 |
| The Raising of Lazarus, small, Knight's sale ... ... ... | 1819 ... | 48 | 16 | 0 |
| Portrait of a Roman Knight, from Campernowne Collection, G. W. Taylor's sale ... ... ... | 1823 ... | 178 | 10 | 0 |
| Virgin, S. Joseph, and Infant Christ, McGillivray's sale ... ... | 1825 ... | 635 | 5 | 0 |
| Virgin and Child, SS. John and Joseph, 49in. by 36in. (bought from the Junta at Madrid), Coesvelt's sale ... ... ... ... | 1840 ... | 84 | 0 | 0 |
| Portrait of a Knight of Malta, in armour, Sir S. Clarke's sale ... | 1840 ... | 53 | 11 | 0 |
| Portrait of a Venetian Lady, Harman's sale ... ... ... ... ... | 1844 ... | 451 | 0 | 0 |
| Portrait of Michael Angelo, Harman's sale ... ... ... ... ... | 1844 ... | 25 | 4 | 0 |
| The Salutation, S. Elizabeth, two attendants, Joseph and Zacharias, Anderdon's sale ... ... ... | 1847 ... | 913 | 0 | 0 |
| Portrait of Lorenzo de' Medici, in black dress, Sanderson's sale ... ... | 1848 ... | 46 | 4 | 0 |
| Virgin holding drapery over Infant Christ, Viscount de Castelruiz's sale ... ... ... ... ... | 1848 ... | 132 | 0 | 0 |
| Holy Family, Joseph asleep, Donor kneeling, from Cambiaso Collection, Genoa, Conyngham's sale... | 1849 ... | 1890 | 0 | 0 |
| Noli Me Tangere, small, Lord Ashburnham's sale ... ... ... | 1850 ... | 42 | 0 | 0 |
| Le Christ au Tombeau, King of Holland's sale ... ... ... | 1850 ... | 1185 | 0 | 0 |
| Portrait of Leo X., seated, in robes (bought in), Lord Pembroke's sale | 1851 ... | 189 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait of a Florentine noble, in red on panel. Louis Philippe's sale | 1853 | .. | 175 | 0 | 0 |
| Portrait of Leo X., in his robes. Louis Philippe's sale | 1853 | ... | 136 | 10 | 0 |
| Portrait of Alexander I., Grand Duke of Tuscany. Lord Northwick's sale | 1859 | ... | 13 | 13 | 0 |
| Portrait of lady reading. Lord Northwick's sale | 1859 | ... | 32 | 11 | 0 |
| Altar-piece, engraved. Lord Northwick's sale | 1859 | ... | 147 | 0 | 0 |
| Portrait of Leo X., on slate, from Pembroke Collection. Hindis's sale | 1861 | ... | 309 | 15 | 0 |
| Portrait of Vittoria Colonna, with a vase, engraved by Hollar. White's sale | 1872 | ... | 115 | 0 | 0 |
| Christ Bearing His Cross. Simon and soldier. Prince Napoleon's sale ... | 1872 | ... | 252 | 0 | 0 |
| Portrait of Titian, seated circular. Lord Malmesbury's sale ... | 1876 | ... | 189 | 0 | 0 |
| Portrait of Pope Clement VII., profile, 55in. by 33in., Duke of Hamilton's sale ... | 1882 | ... | 236 | 5 | 0 |

**Lucidel** or **Neufchatel** (**Nicolas**).—B. County of Bergen, in Hainault, about 1520; D. Nuremberg, after 1590; S. Pieter Coecke van Aelst; P. portraits. This artist, when studying at Antwerp under Coecke, in 1539, was known as Colyn van Nieucasteel, and he signed his name Nicolaus de Nieucastello. It is said that Lucidel is the corruption of Neufchatel. About 1561 he settled at Nuremberg. There is in our National Gallery a fine portrait of a lady by him, which formerly belonged to Beckford of Fonthill; but the finest known is that of the mathematician Neudorfer teaching his son, which is at Munich.

**Lucy** (**Charles**).—B. Hereford, 1814; D. Notting Hill, 19th May, 1873; S. L'École des Beaux-Arts at Paris; P. history and portraits. Lucy began life as apprentice to his uncle, a chemist, but went young to Paris, where he attended the classes of Paul Delaroche. On his return to England he studied at the Royal Academy. He afterwards settled at Barbison, near Fontainebleau, where he resided nearly sixteen years. He exhibited at the Westminster Hall Competition in 1844, "Agrippina Interceding for the Family of Caractacus," for which he was awarded £100, and this brought him into notice. He

was also awarded another premium of £200 for his "Embarkation of the Pilgrim Fathers in the Ship 'Mayflower,'" exhibited in 1847. Between 1838 and 1873 Lucy exhibited, of works classed as "historical," forty-two at the Royal Academy, fourteen at the British Institution, and seven in Suffolk Street. There are several portraits by him at South Kensington. Many of his pictures were engraved, and some of them are now in the United States. Owing to the subjects he chose, his works were popular; yet, although carefully painted, they have never been much sought after, perhaps partly on account of their large size. After Lucy's death his executors sold his "Abdication of Mary Queen of Scots at Loch Leven," which was exhibited at the Royal Academy in 1868, and at the Paris Salon in 1869; it produced only £162 15s.

**Luden** or **Ludens** (**Gerrit**).—B. Amsterdam, September, 1622; D. Amsterdam, after 1677; S. ——; P. interiors and peasants. The works of this artist are little known, with the exception of that most interesting copy, made by him, about 1660, for Frans Banning Cocq, of Rembrandt's celebrated picture, commonly called "The Night Watch," which in reality represents the march-out of a company of the Amsterdam musketeers under the command of their captain, Frans Banning Cocq. This copy is in the National Gallery, and shows the state in which the original picture was before it was reduced, early in the last century, to suit the dimensions of the room in which it was then placed. The following four pictures by Ludens have been sold since 1800:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Smith's Forge with a number of figures ... ... ... ... | 1802 ... | 5 | 15 | 0 |
| Dutch Painters at an Inn, from Sir L. Schaub's Collection, Willett's sale ... ... ... ... ... | 1813 ... | 21 | 0 | 0 |
| A Fair in a Dutch Town ... ... | 1837 ... | 18 | 18 | 0 |
| Interior, with a musical party, Oxenden's sale ... ... ... | 1839 ... | 8 | 10 | 0 |

**Luigi** (**Andrea di**).—*See* **Ingengno.**

**Luini** (**Aurelio**).—B. The Milanese, probably 1530; D. The Milanese, 1593; S. ——; P. history. He assisted Bernadino in the decoration of the Church of S. Maurizio, but he was an inferior painter. There is a "Martyrdom of S. Vincenzo" by him in the Brera.

**[illegible] [illegible] Bernardino**.—[illegible] [illegible], about 14[illegible]5: a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] history and portraits. It is curious that among the works of Luini, after his [illegible] [illegible] at Milan, approached nearer in beauty to those of Leonardo [illegible] [illegible] than those of any other painter. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Vasari praises his paintings, [illegible] [illegible] [illegible] little about them or their author. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] throw much light on the subject. [illegible] [illegible] [illegible] [illegible] this: Luini's [illegible] [illegible] [illegible] [illegible] [illegible] “[illegible],” in the choir of the Church of S. Maria [illegible] [illegible] at Milan, which was painted before [illegible] [illegible] [illegible] [illegible] [illegible] after that date that he imitated the style of Leonardo, and probably at least ten years elapsed before he [illegible] an independent style of his own. As was to be expected under these circumstances many of Luini's pictures were long attributed to Leonardo. Among the most celebrated of these are “Christ Disputing with the Doctors,” in our National Gallery; the “Modesty and Vanity,” in the Sciarra Palace at Rome; “The Daughter of Herodias,” in the Uffizi; and another in the Ambrosian Library.

Luini worked in fresco, tempera, and oil. Examples of paintings in each are in the Brera at Milan and in the Church of S. Maurizio Monastero Maggiore. It would be useless to dwell upon the great beauty of the works by Luini and the well-known “S. Catherine, when Dead, Borne to her Tomb by Angels,” in the Brera, which has been engraved several times, gives a very clear idea of it. Pictures attributed to Luini have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait, said to be that of Calvin | 1805 | ... | 141 | 15 | 0 |
| Marriage of S. Catherine, from the King of Sardinia's Collection, Delahante's sale | 1815 | ... | 136 | 10 | 0 |
| The Virgin in the Lap of S. Anne, with the Infant Christ, canvas 44in. by 60in., McGillivray's sale | 1825 | ... | 44 | 12 | 6 |
| A Magdalen | 1829 | ... | 70 | 0 | 0 |
| La Vierge et l'Enfant Jesus, M. de Faviers's sale | 1837 | ... | 65 | 0 | 0 |
| The Virgin seated with the Infant | 1845 | ... | 10 | 12 | 6 |
| Holy Family, Elizabeth and S. John, from Lanini Collection, Milan, Buchanan's sale | 1846 | ... | 252 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Madonna seated, Infant Christ standing, SS. Sebastian and Rock, 84in. by 60in., from Cathedral at Como, E. Solly's sale ... ... ... | 1847 ... | 390 | 12 | 0 |
| Virgin, Infant standing on her Lap, 93in. by 62in., E. Solly's sale ... | 1847 ... | 173 | 5 | 0 |
| Joseph and Potiphar's Wife, J. P. Anderdon's sale ... ... ... | 1847 ... | 93 | 9 | 0 |
| Sainte Famille, King of Holland's sale ... ... ... ... ... | 1850 ... | 1300 | 0 | 0 |
| Artemisia with the Vase, Lord Northwick's sale ... ... ... ... | 1859 ... | 53 | 11 | 0 |
| Virgin and Child, SS. Catherine and Barbara, Lord Northwick's sale | 1859 ... | 131 | 5 | 0 |
| Virgin and Child in landscape, Lord Northwick's sale ... ... ... | 1859 ... | 210 | 0 | 0 |
| A Magdalen, Lord Northwick's sale | 1859 ... | 21 | 0 | 0 |
| Virgin and Child holding an apple, landscape and cathedral, from Lord Northwick's Collection, Dawes's sale ... ... ... | 1859 ... | 38 | 17 | 0 |
| S. Jean Baptiste, Montbrun's sale ... | 1861 ... | 80 | 0 | 0 |
| Lucretia, D. Bromley's sale ... ... | 1863 ... | 38 | 17 | 0 |
| Virgin and Child, from Lord Northwick's Collection, D. Bromley's sale ... ... ... ... ... | 1863 ... | 78 | 15 | 0 |
| Sainte Famille, Salamanca's sale ... | 1867 ... | 240 | 0 | 0 |
| S. Catherine, Lewis's sale ... ... | 1871 ... | 84 | 0 | 0 |
| Virgin and Child, butterfly and cherries, Du Blaisel's sale ... | 1872 ... | 89 | 5 | 0 |
| S. John, 26½in. by 20in., Nichols's sale | 1875 ... | 157 | 10 | 0 |
| Man playing on a guitar, from Litta Collection, Ellis's sale ... ... | 1876 ... | 107 | 2 | 0 |
| The Nativity, 18in. by 15½in., from Currey Collection, His de la Salle's sale... ... ... ... | 1880 ... | 215 | 5 | 0 |
| Portrait of the Duchess of Ferrara, with book, 37in. by 29in., Duke of Hamilton's sale... ... ... | 1882 ... | 336 | 0 | 0 |
| Madonna and Child, 25in. by 19in., Sir W. Knighton's sale ... ... | 1885 ... | 89 | 5 | 0 |
| Three Cherubim standing, 18in. by 26in., Graham's sale ... ... | 1886 ... | 178 | 10 | 0 |
| Virgin and Child, rock and flowers, 22in. by 19in., Graham's sale ... | 1886 ... | 315 | 0 | 0 |
| Madonna, Child, and S. John, Puxley's sale ... ... ... ... | 1888 ... | 220 | 0 | 0 |

**Luini** or **Lovino** (**Bernadino**).—B. Luino, about 1475; D. after 1533; S. Scotto and Ambrogio Borgognone; P. history and portraits. It is singular that although the works of Luini, after he established himself at Milan, approached nearer in beauty to those of Leonardo da Vinci than those of any other painter, everything connected with his life is doubtful. Vasari praises his paintings, but evidently knew very little about them or their author. Modern research has also failed to throw much light upon the subject. What is certain amounts to this: Luini's earliest known picture is the "Pietà" in the choir of the Church of S. Maria della Passione at Milan, which was painted before 1510; it was not until after that date that he imitated the style of Leonardo, and probably at least ten years elapsed before he formed an independent style of his own. As was to be expected under these circumstances, many of Luini's pictures were long attributed to Leonardo. Among the most celebrated of these are "Christ Disputing with the Doctors," in our National Gallery; the "Modesty and Vanity," in the Sciarra Palace at Rome; "The Daughter of Herodias," in the Uffizi; and another in the Ambrosian Library.

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| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait, said to be that of Calvin ... | 1805 ... | 141 | 15 | 0 |
| Marriage of S. Catherine, from the King of Sardinia's Collection, Delahante's sale ... ... ... | 1815 ... | 136 | 10 | 0 |
| The Virgin in the Lap of S. Anne, with the Infant Christ, canvas 44in. by 60in., McGillivray's sale ... ... ... ... ... | 1825 ... | 44 | 12 | 6 |
| A Magdalen ... ... ... ... | 1829 ... | 70 | 0 | 0 |
| La Vièrge et l'Enfant Jesus, M. de Faviers's sale ... ... ... | 1837 ... | 65 | 0 | 0 |
| The Virgin seated with the Infant ... | 1845 ... | 10 | 12 | 6 |
| Holy Family, Elizabeth and S. John, from Lanini Collection, Milan, Buchanan's sale ... ... ... | 1846 ... | 252 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Madonna seated, Infant Christ standing, SS. Sebastian and Rock, 84in. by 60in., from Cathedral at Como, E. Solly's sale ... ... ... | 1847 ... | 390 | 12 | 0 |
| Virgin, Infant standing on her Lap, 93in. by 62in., E. Solly's sale ... | 1847 ... | 173 | 5 | 0 |
| Joseph and Potiphar's Wife, J. P. Anderdon's sale ... ... ... | 1847 ... | 93 | 9 | 0 |
| Sainte Famille, King of Holland's sale ... ... ... .. ... | 1850 ... | 1300 | 0 | 0 |
| Artemisia with the Vase, Lord Northwick's sale ... ... ... ... | 1859 ... | 53 | 11 | 0 |
| Virgin and Child, SS. Catherine and Barbara, Lord Northwick's sale | 1859 ... | 131 | 5 | 0 |
| Virgin and Child in landscape, Lord Northwick's sale ... ... ... | 1859 ... | 210 | 0 | 0 |
| A Magdalen, Lord Northwick's sale | 1859 ... | 21 | 0 | 0 |
| Virgin and Child holding an apple, landscape and cathedral, from Lord Northwick's Collection, Dawes's sale ... ... ... | 1859 ... | 38 | 17 | 0 |
| S. Jean Baptiste, Montbrun's sale ... | 1861 ... | 80 | 0 | 0 |
| Lucretia, D. Bromley's sale ... ... | 1863 ... | 38 | 17 | 0 |
| Virgin and Child, from Lord Northwick's Collection, D. Bromley's sale ... ... ... ... ... | 1863 ... | 78 | 15 | 0 |
| Sainte Famille, Salamanca's sale ... | 1867 ... | 240 | 0 | 0 |
| S. Catherine, Lewis's sale ... ... | 1871 ... | 84 | 0 | 0 |
| Virgin and Child, butterfly and cherries, Du Blaisel's sale ... | 1872 ... | 89 | 5 | 0 |
| S. John, 26½in. by 20in., Nichols's sale | 1875 ... | 157 | 10 | 0 |
| Man playing on a guitar, from Litta Collection, Ellis's sale ... ... | 1876 ... | 107 | 2 | 0 |
| The Nativity, 18in. by 15½in., from Currey Collection, His de la Salle's sale... ... ... ... | 1880 ... | 215 | 5 | 0 |
| Portrait of the Duchess of Ferrara, with book, 37in. by 29in., Duke of Hamilton's sale... ... ... | 1882 ... | 336 | 0 | 0 |
| Madonna and Child, 25in. by 19in., Sir W. Knighton's sale ... ... | 1885 ... | 89 | 5 | 0 |
| Three Cherubim standing, 18in. by 26in., Graham's sale ... ... | 1886 ... | 178 | 10 | 0 |
| Virgin and Child, rock and flowers, 22in. by 19in., Graham's sale ... | 1886 ... | 315 | 0 | 0 |
| Madonna, Child, and S. John, Puxley's sale ... ... ... ... | 1888 ... | 220 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Catherine, with Angels ... ... | 1889 ... | 535 | 0 | 0 |
| Portrait of a Lady, Leyland's sale ... | 1892 ... | 686 | 0 | 0 |
| Portrait of a Lady as Venus, Dudley's sale ... ... ... ... ... | 1892 ... | 236 | 0 | 0 |

**Lundgren** (**Egron** or **Egrant-Sellif**).—B. Stockholm, 1816; D. Stockholm, 16th December, 1875; S. Cogniet; P. figures and landscapes. Lundgren, after living four years in Paris, passed the same time in Italy and five in Spain. He travelled also in Egypt and the East. In 1851 he met John Phillip at Seville, and this led to his visiting England in 1853, but he did not exhibit any work at the Royal Academy until 1862. He was elected an Associate of the Society of Painters in Water-colours in 1864, in which year he exhibited "Choristers at Seville" and "An Egyptian Donkey and Boy," and in 1867 became a full member. From that time he was a frequent exhibitor, and his works became known by their richness of colour. One of the finest is "Dominican Friars in the Library at Siena." Lundgren also executed many drawings for the Queen, which have not been exhibited. He was attached to the staff of Lord Clyde in India, and made many sketches, 271 of which, that were the property of S. Mendel, were sold in one lot at Messrs. Christie's in 1875 for £3202. The King of Sweden made him a Knight of the Order of Gustavus Vasa in 1861. Lundgren was a good linguist, a very accomplished man generally, and the author of "Letters from Spain" and "Letters from India."

The following works by Lundgren have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| Donna Elvira, Reid's sale ... ... | 1866 ... | 81 | 18 | 0 |
| Bal Masqué (bought in), Reid's sale... | 1868 ... | 84 | 0 | 0 |
| Arab Woman, Grant's sale ... ... | 1868 ... | 100 | 16 | 0 |
| Eastern Dancing Girl, Rennie's sale... | 1870 ... | 94 | 10 | 0 |
| A Nautch Girl (bought in), Phillips's sale ... ... ... ... ... | 1871 ... | 120 | 15 | 0 |
| Michael Angelo, Burnett's sale ... | 1872 ... | 60 | 18 | 0 |
| The Tomb of Don Alvaro (bought in), Radley's sale ... ... ... | 1872 ... | 162 | 15 | 0 |
| The Nautch Girl, 15in. by 19¼in., Murrieta's sale ... ... ... | 1873 ... | 74 | 11 | 0 |
| La Gitana, 22in. by 27in., Murrieta's sale ... .. ... ... ... | 1873 .. | 89 | 5 | 0 |
| The Pride of the Harem, Phillip's sale | 1874 ... | 141 | 15 | 0 |
| A Venetian Lady, Phillip's sale ... | 1874 ... | 25 | 4 | 0 |
| A Turkish Woman, 19in. by 14in., (bought in), Halford's sale ... | 1874 ... | 87 | 3 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| 271 sketches made in India, Mendel's sale ... ... ... ... ... | 1875 ... | 3202 | 0 | 0 |
| A Girl Reading, 12¼in. by 12in., Halford's sale ... ... ... | 1876 ... | 105 | 0 | 0 |
| Turkish Coffee-bearer, Tiffin's sale ... | 1877 ... | 90 | 6 | 0 |
| Chess-players, 7½in. by 10in., Sibeth's sale ... ... ... ... ... | 1884 ... | 85 | 1 | 0 |
| An Arab Girl, 15½in. by 12in., Sibeth's sale ... ... ... ... ... | 1884 ... | 136 | 10 | 0 |

**Lutherburg.**—*See* **Loutherbourg.**

**Luti** or **Lutti** (**Benedetto**).—B. Florence, 1666; D. Rome, 1724; S. Gabbiani; P. history and portraits. At Florence Luti was patronised by the Grand Duke, who enabled him to go to Rome, and there he studied under Ciro Ferri. A picture of S. Bartholomew which he painted was so much admired that Clement XI. gave him a commission to paint "The Prophet Isaiah," in the Lateran, and rewarded him with the Order of Christ. He was also knighted by the Emperor and ennobled by the Elector of Mentz. He devoted much time to drawing in coloured crayons, in which he excelled, and there are also engravings by him. Pictures in oil by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Daphné Invoquant le Fleuve Penée, Heineken's sale ... ... ... | 1757 ... | 60 | 0 | 0 |
| Madeleine en Prière, Diaz's sale ... | 1861 ... | 50 | 0 | 0 |

**Lutterel** (**Edward**).—B. Dublin, 1650; D. about 1710; S. Ashfield; P. portraits. He was brought up to the law, but abandoned it for art, and became proficient in taking likenesses with coloured crayons. His skill has preserved those of many historical personages, among them Samuel Butler, Sancroft (Archbishop of Canterbury), Charles II., Anthony Earl of Shaftesbury, Lord High Chancellor Jeffreys, Barbara Duchess of Cleveland, etc. Lutterel was also one of the earliest English engravers in mezzotint.

**Lutti.**—*See* **Luti.**

**Luzzi** (**Pietro**), called Morto da Feltro, also Zarato and Zarotto.—B. about 1474; D. probably Feltro, after 1522; S. ——; P. history and arabesques. There is still some uncertainty regarding the birthplace of this painter, but the latest researches lead to the conclusion that he was the son of a surgeon named Bartolommeo, a native of Feltro, who was living at Zara about 1476. The son painted at Feltro about 1515; previous to which,

it is said, he was at Rome in 1495, at Florence in 1506, and at Venice in 1508, although the works he executed in those places have disappeared. Many of Luzzi's paintings at Feltro have also perished, yet there remain frescoes by him in the Casa Bartolini and paintings in several churches. There is also a Virgin and Child with saints, and another picture, at Villabrunna, near Feltro, and a few others attributed to him with great uncertainty are to be found in the great galleries of Europe.

**Lys** or **Lis** (**Jan van der**).—B. Breda, 1600; D. Rotterdam, 1675; S. Cornelis Poelenburg; P. history and landscapes. This painter, in his best pictures, came so near to his master that it is often difficult to say by which a picture was painted. Some works known to be by Van der Lys are at Munich, Rotterdam, and Copenhagen. He also engraved.

**Lyversberg Passion** (**The**).—*See* **Lon.**

**Maas.**—*See* **Maes.**

**Maboggio, Mabugius, Mabuscius, Mabuse, Malbodius,** or **Maubeuge** (**Jamyn, Jan van, Jasmyn, Jean de,** or **Johannes**).—These are all names given to the same painter, whose real name was Gossaert, or, more properly, Gossart. He is most generally known as

**Mabuse** (**Jean de**).—B. Maubeuge (otherwise Mabuse), in Hainault, about 1470; D. Antwerp, October, 1541; S. Jean Schoorel; P. history and portraits. There is still much uncertainty as regards the life of this painter. The latest researches have yielded the following facts: He married Marguerite de Molenaer, and had two children—a son, Pierre, and a daughter, Gertrude, who married Henri van Heyden, a painter of Louvain. Mabuse was dead in 1541, as his children then divided some property at Maubeuge, which had been left by relations of the painter. Although he was a man of irregular habits and very ostentatious, there is no ground for the story that he died in great poverty. When he came to England he must have been still young, as the earliest of his known works represents the children of our Henry VII., and is dated 1495.

It is said that Mabuse was settled at Antwerp in 1503, and that he was the artist who was registered in the Guild of S. Luke under the name of Jasmyn van Henegouwe (Jean de Hainault), had pupils there, and remained in that city until 1508, when he accompanied Philip the Bastard of Burgundy to Italy.

Of the works which he had then executed, the best example known is "The Adoration of the Kings," now at Castle Howard. The heads show much character, and if the drawing is rather stiff the colouring is warm and brilliant. In the same style are "The Virgin Enthroned," at Palermo, and "Madonna by the Fountain," in the Ambrosiana at Milan. The next certain date relative to Mabuse is that he was paid, on the 3rd April, 1516, "40 livres de Flandre," for two portraits of "Madame Léonor," which Charles V. had commissioned him to paint. Probably this Léonor was the sister of Charles V., born at Louvain in 1498, and who became Queen of Portugal.

Gossart was the first among the Flemings who painted mythological subjects, and a celebrated "Neptune and Amphitrite," now at Berlin, is dated 1516. The equally famous triptych, "S. Luke Painting the Virgin," now in Prague Cathedral, was finished in 1515. In 1522 Mabuse was at Middleburg, and accompanied, in a splendid dress, Lucas van Leyden to Antwerp. The following year he was paid at Malines for restoring the pictures belonging to Margaret of Austria. On the 20th March, 1524, Gossart was living at Louvain, and one of his most remarkable works, a "Madonna," which was in the monastery of the Augustins in that city, was purchased for 350 florins from the monks by the citizens of Louvain, and presented to Philip II. of Spain, who had remitted some of their taxes. It is now at Madrid. Taking money as then twenty times more valuable than now, this works out at about £600. His "Dance," at Munich, is dated 1527. A letter from the King of Denmark shows that Mabuse was at Middleburg in 1528, and in 1530 he was there with his son-in-law, Van Heyden. These dates seem to preclude the idea that Mabuse passed many years in Italy. It must not be forgotten, also, that he worked with Jacopo de' Barbari at decorating the Castle of Zuyborch, which belonged to Count Philip, the natural son of Philip Duke of Burgundy, and that Jacopo at the time of his death, which occurred at latest in 1515, was Court painter to Margaret of Austria, at Brussels.

Mabuse's works, after his return from Italy, show visibly the effects of his journey and connection with Jacopo de' Barbari. One of his most important, if not the most important of them, was the altar-piece, a "Descent from the Cross," executed for the abbey at Middleburg, in Zeeland, of which his patron, Philip of Burgundy, was abbot. It perished when the church

of the abbey was burnt, in 1668. It is said that he was employed for fifteen years on it, but doubtless he only worked at intervals and painted other pictures at the same time. Mabuse was one of the first among the Flemings who introduced an imitation of the Italian style of art into Flanders.

Besides those already mentioned and many portraits, there are about fifty paintings attributed to Mabuse. The following have been offered at auctions:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Betrayed by Judas, with the portrait of John Duke of Flanders, Bertel's sale... ... ... | 1792 ... | 12 | 12 | 0 |
| Madonna, Child, and Angel, Duke of Argyle's sale ... ... ... | 1798 ... | 4 | 14 | 6 |
| Two portraits of a Lady and Gentleman in one frame, Countess of Holderness's sale ... ... ... | 1802 ... | 39 | 18 | 0 |
| The Virgin and Child, Bryan's sale ... | 1804 ... | 43 | 1 | 0 |
| Adoration of the Magi (bought in), Evans's sale ... ... ... | 1804 ... | 19 | 10 | 0 |
| Portraits of Man and Woman in one frame, from Holderness Collection, Coxe's sale ... ... ... | 1807 ... | 34 | 13 | 0 |
| His own portrait, from Sir J. Reynolds's Collection, Coxe's sale | 1807 ... | 7 | 17 | 6 |
| Jeune femme venant d'écrire une lettre, Lèbe's sale... ... ... | 1812 ... | 13 | 0 | 0 |
| Taking down from the Cross (described by Descamps) ... ... | 1814 ... | 73 | 10 | 0 |
| Adam and Eve, Knight's sale ... | 1819 ... | 51 | 9 | 0 |
| Portrait of Margaret Queen of Scots, daughter of Henry VII., Maitland's sale ... ... ... ... | 1831 ... | 22 | 1 | 0 |
| Marriage of Henry VII. and Elizabeth of York, Lord Waldegrave's sale ... ... ... ... ... | 1842 ... | 178 | 10 | 0 |
| Christ Crowned with Thorns, from Hareng's sale, 1764, Strawberry Hill sale ... ... ... ... | 1842 ... | 9 | 9 | 0 |
| Portraits of Prince Arthur, Prince Henry, and Princess Margaret, children of Henry VII., from R. Cosway's Collection, Strawberry Hill sale ... ... ... ... | 1842 ... | 31 | 10 | 0 |
| Descente de Croix, King of Holland's sale ... ... ... ... ... | 1850 ... | 188 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Jean Baptiste, S. Pierre, King of Holland's sale ... ... ... | 1850 ... | 363 | 0 | 0 |
| Virgin and Child seated under Gothic canopy, landscape, 8½in. by 6½in. ... ... ... ... | 1855 ... | 40 | 19 | 0 |
| Portrait of Henry VII., yellow dress, red cloak, fur, glove in hand, 22½in. by 18in., tortoiseshell frame | 1855 ... | 68 | 5 | 0 |
| Portrait of Emperor Maximilian, black dress, yellow sleeves, order of Golden Fleece, with carnation, 8in. high ... ... | 1855 ... | 17 | 17 | 0 |
| Portrait of Philippe le Bel, red and black dress, order of Golden Fleece, 14in. high... ... ... | 1855 ... | 16 | 16 | 0 |
| Riposo, 17½in. by 13in. ... ... | 1855 ... | 32 | 11 | 0 |
| Virgin Enthroned, inscribed on book, "Joannes Ma. pingebat 1532," 12½in. by 9¾in. .. ... ... | 1855 ... | 31 | 10 | 0 |
| Portrait of Philippe le Bel, father of Charles V., red and black dress, fur, order of Golden Fleece, 14½in. by 11in. ... ... ... ... | 1855 ... | 19 | 19 | 0 |
| The preceding seven at Bernal's sale. | | | | |
| Lady as the Magdalen, holding a silver vase, Samuel Rogers's sale | 1856 ... | 21 | 6 | 0 |
| Portrait of Jeanne la Folle ... ... | 1859 ... | 199 | 10 | 0 |
| S. Veronica Showing the Handkerchief to SS. Peter and Paul ... | 1859 ... | 14 | 14 | 0 |
| Adoration of the Magi ... ... | 1859 ... | 32 | 11 | 0 |
| Wise Men's Offering ... ... ... | 1859 ... | 24 | 3 | 0 |
| Portrait of Charlemagne, bust in profile, crowned ... ... ... | 1859 ... | 43 | 1 | 0 |
| Portrait of Wife of M. Luther ... | 1859 ... | 44 | 2 | 0 |
| Portrait of Duchess of Burgundy, black dress, slashed with white... | 1859 ... | 24 | 3 | 0 |
| Holy Family, Joseph presenting fruit | 1859 ... | 17 | 17 | 0 |
| Virgin and Child ... ... ... | 1859 ... | 47 | 5 | 0 |
| The same subject ... ... ... | 1859 ... | 31 | 10 | 0 |
| The preceding ten at Lord Northwick's sale. | | | | |
| Consecration of a Priest, Barrett's (of Leigh Priory) sale ... ... | 1859 ... | 551 | 0 | 0 |
| Triptych, Adoration of Magi in the centre, Scarisbrick's sale ... | 1861 ... | 31 | 10 | 0 |
| Christ en Croix, Weyer's sale ... | 1862 ... | 165 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ before Pilate. Sir R. Frederick's sale... ... ... ... | 1874 .. | 183 | 15 | 0 |
| Vierge et l'Enfant Jésus. Neven's sale | 1879 ... | 55 | 0 | 0 |
| Adoration of the Magi, landscape, 36in. by 27in., from Beckford's Collection, Duke of Hamilton's sale ... ... ... ... ... | 1882 ... | 525 | 0 | 0 |
| The Labours of Hercules (eleven small), Duke of Hamilton's sale... | 1882 ... | 525 | 0 | 0 |
| Virgin and Child, 21in. by 16in., from Hollingsworth Collection, Bohn's sale ... ... ... ... ... | 1885 ... | 257 | 0 | 0 |

**Mac.**—For **MacKenzie,** etc., *see* **McKenzie,** etc.

**Macedo** or **Macedone** (**Il**).—*See* **Clovio** (**Giulio**).

**Machiavelli** (**Zenobio**).—B. ——; D. ——; S. Benozzo Gozzoli; P. history. He assisted Gozzoli in painting the frescoes in the Campo Santo, at Pisa, and imitated his master very closely. There is a "Coronation of the Virgin" by him in the Louvre, which is signed and dated 1473.

**Macip** (**Vincente Juan**).—*See* **Joanès.**

**Maclise** (**Daniel**).—B. Cork, 25th January, 1811; D. Cheyne Walk, Chelsea, 25th April, 1870; S. Cork School of Art; P. history, fables, and portraits. The date which we give as that of Maclise's birth is that adopted by his biographer and friend, who states likewise that he was the son of a respectable tradesman in Cork. It is, however, asserted—and the statement is supported by public documents—that Alexander McLish, a soldier in the Elgin Fencibles, was married in the Presbyterian Church at Cork, to Rebecca, daughter of Mrs. Buchanan, Almshouse, 24th December, 1797; that the birth of their son, Daniel McLish, is recorded 2nd February, 1806; and that this child, who afterwards spelt his name Maclise, is identified with the artist. It is certain that Maclise was brought up in Cork, where he received a good plain education. He had early an inclination to become an artist, but his father placed him as a clerk in a banking-house in Cork. When sixteen he left that employment, and was admitted into the Cork School of Art. He also studied anatomy under Dr. Woodrooffe.

Maclise's portraits, sketched from life, attracted attention while he was still very young, and a story is told of his having been present at a masquerade in the theatre at Cork in the character of an itinerant artist, and that having been paid for the sketches and

portraits he drew on the spot, he presented the entire proceeds of his night's work to a charity. In 1826 he made a sketching tour in Wicklow, and having resumed the practice of sketching portraits at Cork, after his return, by July, 1827, he had saved enough money to enable him to come to London, where, in 1828, he entered the schools of the Royal Academy, a pencil drawing, which he had sent from Cork, having secured his admission. It is said that even so early as 1826, when he had raised the price of his three-quarter length portraits to £5, he had more commissions than he could execute. Maclise arrived in London on the 18th July, 1827, and Mr. Crofton Croker was, on the strength of an introduction from a friend in Cork (Mr. Sainthill), one of the first to promote his interests in London. By this means he became intimate with many persons distinguished at the time in literature and art. One of the first works which made Maclise known in London was a sketch of Charles Kean at the moment when he spoke the famous speech as Norval on his appearance on the 1st October, 1827. Maclise made a finished drawing from it the same night, and Mr. Croker had it lithographed and published the next day.

Space will not permit of many more of the details of a career perhaps more rapidly successful than that of any other artist. In succession Maclise secured every other honour which the Academy confers, and finally the gold medal, in 1829, for historical composition, the subject being "The Choice of Hercules." It is said that all the members of the Academy present voted for him. He might then have gone to Italy with a travelling studentship, but he preferred to study at home. Nevertheless, in 1830, he visited Paris, and intended to proceed to Madrid, but was taken ill in the Pyrenees and obliged to return home. Maclise had been a frequent exhibitor at the Royal Academy, where, in 1835, his "Chivalric Vow of the Ladies and the Peacock" gained him in that year admission as an Associate. In 1845 he entered into the competition at Westminster Hall, and after much delay received a commission for two frescoes, "The Spirit of Justice" and "The Spirit of Chivalry." These did not, however, prevent his sending to the Academy, in 1850, his "Gross of Green Spectacles"; in 1854, "The Marriage of Strongbow and Eva"; and in 1856, "Caxton Showing his Printing Press to Edward IV."

In 1844 Maclise was in Paris, and again in 1855; he then visited Turin, Genoa, Florence, Naples, and Rome. Between 1854 and 1864 he executed by the water-glass process "The

Meeting of Wellington and Blucher after the Battle of Waterloo," and "The Death of Nelson" in the Royal Gallery. They were engraved by the Art Union. Maclise declined all remuneration for these works. Between 1857 and 1865 he designed "The Story of the Norman Conquest" for the Art Union. After this the pictures he exhibited up to the time of his death were principally of subjects taken from Shakespeare's works.

Maclise had great power of execution as regards both composition and draughtsmanship, but his colouring was often coarse and required to be seen from a distance. As a man Maclise had many friends among the most distinguished men of his time. He showed also some talent as a poet and a musician. He never married, and although indifferent and almost careless in money matters, he left nearly £40,000 personalty.

In all, Maclise exhibited, between 1829 and 1871, of works classed as "historical," eighty-three at the Royal Academy, twenty at the British Institution, and twenty-one in Suffolk Street. Such of them as have been sold by auction have produced the following prices; but as about a score of them were bought in, it is probable that they did not reach the prices which had been originally paid for them:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Choice of Hercules, Meigh's sale | 1850 | 220 | 10 | 0 |
| The Author and the Actors, Gallery of British Artists' sale ... ... | 1851 | 609 | 0 | 0 |
| The Spirit of Chivalry (study), Grundy's sale ... ... ... | 1852 | 149 | 0 | 0 |
| Claude Studying (bought in), Davies's sale ... ... ... ... ... | 1855 | 110 | 5 | 0 |
| The Serenade (bought in) ... ... | 1855 | 183 | 15 | 0 |
| Oberon and Titania (bought in) ... | 1856 | 315 | 0 | 0 |
| The Bathers, Morgan's sale ... ... | 1858 | 86 | 2 | 0 |
| Robin Hood and the Foresters, Lord Northwick's sale ... ... ... | 1859 | 1370 | 5 | 0 |
| The Marriage of Strongbow and Eva (exhibited Royal Academy, 1854 and 1879, and bought by Lord Northwick for £4000), 120in. by 192in., Lord Northwick's sale ... | 1859 | 1795 | 10 | 0 |
| Ye Lady Margaret's Page, Webb's sale ... ... ... ... ... | 1860 | 105 | 0 | 0 |
| Bohemian Gipsies (painted 1837), Walter's sale ... ... ... | 1860 | 670 | 0 | 0 |
| The Name on the Tree, Gambart's sale ... ... ... ... ... | 1861 | 304 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Ordeal by Touch (exhibited Paris, 1855), 84in. by 120in. (bought in), Agnew's sale ... ... ... | 1861 ... | 577 | 10 | 0 |
| Lear and Cordelia, Gambart's sale ... | 1861 ... | 126 | 0 | 0 |
| Hubert and Madge, Knowles's sale ... | 1862 ... | 294 | 10 | 0 |
| The Poet to his Wife, Guest's sale ... | 1863 ... | 525 | 0 | 0 |
| The Choice of Hercules ... ... | 1863 ... | 179 | 11 | 0 |
| The Name on the Tree (bought in). Guest's sale ... ... ... | 1863 ... | 530 | 0 | 0 |
| The Triumph of Ariadne (bought in), Kerr's sale ... ... ... ... | 1864 ... | 210 | 0 | 0 |
| The Babes in the Wood (bought in)... | 1864 ... | 241 | 10 | 0 |
| A Warrior's Cradle (bought in), Turquand's sale ... ... ... | 1864 ... | 210 | 0 | 0 |
| The Ordeal by Touch (bought in), Wright's sale ... ... ... | 1864 ... | 241 | 10 | 0 |
| The Sleeping Beauty, Knowles's sale | 1865 ... | 939 | 15 | 0 |
| The Magic Dial, Flatow's sale ... | 1866 ... | 147 | 0 | 0 |
| Richard Cœur de Lion and Robin Hood ... ... ... ... ... | 1867 ... | 504 | 0 | 0 |
| The Lovers, Moore and Co.'s sale ... | 1867 ... | 246 | 15 | 0 |
| The Origin of the Harp (bought in), Poller's sale ... ... ... | 1868 ... | 110 | 5 | 0 |
| The Wrestling Scene in "As You Like It" (exhibited 1855), Betts's sale ... ... ... ... ... | 1868 ... | 588 | 0 | 0 |
| Richard I. and Robin Hood (see 1867), (bought in), Read's sale ... ... | 1869 ... | 315 | 0 | 0 |
| Christmas at the Baron's Hall (bought in), Palmer's sale ... | 1870 ... | 472 | 10 | 0 |
| Alfred in the Tent of Guthrum, Bullock's sale ... ... ... | 1870 ... | 577 | 10 | 0 |
| Girl at a Waterfall, C. Dickens's sale ... ... ... ... ... | 1870 ... | 640 | 10 | 0 |
| Portrait of Charles Dickens (whole-length, painted 1839), C. Dickens's sale ... ... ... ... ... ... | 1870 ... | 693 | 0 | 0 |
| Prospero and Miranda, Maclise's executors' sale... ... ... ... | 1870 ... | 21 | 0 | 0 |
| The same subject, Maclise's executors' sale ... ... ... ... ... | 1870 ... | 43 | 0 | 0 |
| The Witches in "Macbeth," Maclise's executors' sale ... ... ... | 1870 ... | 69 | 6 | 0 |
| Portrait of Macready as Macbeth, Maclise's executors' sale ... ... | 1870 ... | 11 | 11 | 0 |
| Duncan's Last Sleep, Maclise's executors' sale ... ... ... ... | 1870 ... | 95 | 11 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Earls of Desmond and Ormond, Martin's executors' sale .. .. | 1870 .. | 325 | 0 | 0 |
| Meeting of Wellington and Blücher after Waterloo (cartoon in black chalk the size of the fresco now in Royal Academy), Martin's executors' sale .. | 1870 . | 315 | 0 | 0 |
| Oberon and Titania (bought in), Agnew's sale .. | 1871 .. | 162 | 15 | 0 |
| Bohemian Gipsies, 1837, Agnew's sale .. | 1871 ... | 420 | 0 | 0 |
| Christmas in the Baron's Hall, Farmer's sale .. | 1872 ... | 577 | 10 | 0 |
| Prospero and Miranda, 25in. by 30in., Gillott's sale | 1872 .. | 90 | 7 | 0 |
| Captain Rock, 40in. by 30in. exhibited 1834, Gillott's sale | 1872 | 385 | 0 | 0 |
| Last Sleep of Duncan, Gillott's sale... | 1872 | 306 | 15 | 0 |
| Author and the Players, 45in. by 72in., Gillott's sale | 1872 . | 797 | 10 | 0 |
| Bohemian Gipsies, 72in. by 108in., Gillott's sale | 1872 .. | 934 | 10 | 0 |
| Claude studying, 14in. by 18in., Gillott's sale | 1872 .. | 168 | 0 | 0 |
| News from Abroad, 30in. by 17in. (bought in), Dixon's sale | 1873 .. | 141 | 15 | 0 |
| Wrestling Scene from "As You Like It," Coleman's sale .. | 1874 .. | 798 | 0 | 0 |
| The Love-letters, 17in. by 14in., Heath's sale | 1874 . | 45 | 3 | 0 |
| Prospero and Miranda, Eden's sale .. | 1874 .. | 147 | 0 | 0 |
| News from Abroad, Dixon's sale ... | 1875 . | 97 | 13 | 0 |
| Departure of Bayard, 48in. by 34in., Mendel's sale ... ... | 1875 .. | 425 | 5 | 0 |
| Charles I. and Cromwell (bought in), Cliff's sale ... ... | 1877 ... | 52 | 10 | 0 |
| Oberon and Titania, A. Grant's sale | 1877 ... | 367 | 10 | 0 |
| Scene from "Gil Blas," 18in. by 24in. | 1878 ... | 74 | 11 | 0 |
| Captain Rock (see 1872), Alt's sale ... | 1878 . | 220 | 13 | 0 |
| Marriage of Stronglow, 120in. by 192in., Roche's sale ... | 1879 ... | 800 | 0 | 0 |
| The Bathers, 23in. by 18½in., Brooks's sale ... ... | 1879 ... | 43 | 0 | 0 |
| The Play Scene in "Hamlet" (bought in), Williams's sale ... ... | 1880 ... | 425 | 5 | 0 |
| Banquet Scene in "Macbeth" (sketch), Williams's sale ... | 1880 ... | 588 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Peter the Great in Deptford Dock-yard, 60in. by 96in., Woods's sale | 1883 | 388 | 10 | 0 |
| Captain Rock, 1834 (bought in), Drew's sale ... ... ... | 1884 | 157 | 10 | 0 |
| Copy of the Knight in Armour by Giorgione, in National Gallery, Russell's sale ... ... ... | 1884 | 2 | 15 | 0 |
| The Bathers, Baker's sale ... ... | 1885 | 30 | 9 | 0 |
| The Eve of S. Agnes, Bolckow's sale | 1888 | 390 | 0 | 0 |
| Alfred in the Danish Camp, Walker's sale ... ... ... ... ... | 1888 | 215 | 0 | 0 |
| All-Hallows' Eve in Ireland ... ... | 1890 | 304 | 0 | 0 |
| Banquet Scene in "Macbeth," Cozens' sale ... ... ... ... ... | 1890 | 315 | 0 | 0 |

Of water-colours by Maclise the following have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| Il Decamerone, 7¾in. by 6in. (bought in), Knowles's sale ... ... | 1862 | 30 | 9 | 0 |
| The Mock Duenna (bought in), Langton's sale ... ... ... ... | 1862 | 178 | 10 | 0 |
| Youthful Gallantry, Windus's sale ... | 1862 | 84 | 0 | 0 |
| Fifty-nine drawings, Illustrations of Moore's "Melodies," in pencil, Grundy's sale ... ... ... | 1862 | 252 | 0 | 0 |
| The Mock Duenna, Pereira's Studio (bought in), Smith's sale ... | 1870 | 262 | 10 | 0 |
| Illustrations of Moore's "Come over the Sea," Quilter's sale ... ... | 1875 | 10 | 10 | 0 |
| The Mock Duenna, 13¼in. by 19¼in., Knowles's sale ... ... ... | 1877 | 194 | 5 | 0 |

**Macrino d'Alba.**—*See* **Fava (Giangiacomo).**

**Maddox (Willis).**—B. Bath, 1813; D. Pera, near Constantinople, 26th June, 1853; S. ——; P. history and portraits. This artist was patronised by Beckford, of Fonthill, for whom he painted "Christ's Temptation on the Mount" and "The Agony in the Garden." Probably his acquaintance with Beckford led to his going to Constantinople, where he painted many distinguished Turks and the Sultan. Maddox had exhibited pictures of still-life and other subjects from 1844 at the Royal Academy, and continued to do so up to the time of his death. In 1849 he sent there a portrait of Risk Allah, and in 1850 "Aina Felleck, the Light of the Mirror." His chief picture in 1847 was his "Naomi, Ruth, and Orpah." He painted a portrait of the

Duchess of Hamilton in 1846, and many others at Bath, which are true and vigorous. Altogether Maddox exhibited thirteen pictures at the Royal Academy, five at the British Institution, and six in Suffolk Street. He died of fever at Pera. At Lamb's sale, in 1857, Willis Maddox's "Assyrian Snake-charmers" sold for £102 18s.

**Madonne Carlo delle.**—*See* **Maratti.**

**Madou Jean Baptiste.**—B. Brussels, 26th January, 1796; D. 1877; S. C. François; P. genre. This clever Belgian artist worked much at designs for books, but he painted also both in oil and in water-colours with spirit and harmonious colouring. He was made a Knight of the Order of Leopold and a member of the Académie.

Pictures in oil by Madou have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| A Visit to the Farm, Rucker's sale | 1852 | ... | 236 | 0 | 0 |
| Dame à la Ferme, 1847, Oppenheim's sale ... ... ... ... ... | 1864 | ... | 273 | 0 | 0 |
| Cabaret, with Jew Pedlar, Burchard's sale ... ... ... ... ... | 1884 | ... | 199 | 10 | 0 |

In water-colours:

| | | | | | |
|---|---|---|---|---|---|
| Drunkenness and Gluttony, Williams's sale ... ... ... ... ... | 1871 | ... | 84 | 0 | 0 |
| The Portrait, 14in. by 20½in. (bought in), Knowles's sale ... ... | 1877 | ... | 128 | 2 | 0 |

**Madrazo (José).**—B. Santander, 1781; D. 1859; S. Gregorio Ferro; P. history and portraits. He was protected by Charles IV., and followed that monarch into exile into France; he studied there under David, and afterwards at Rome. Returning to Spain in 1819, he was employed to collect the valuable pictures dispersed in that country, and, as Director of the Academy, to arrange them in the Museo at Madrid, and he showed much taste and knowledge in drawing up the catalogue.

As an artist, Madrazo's drawing partook of the stilted style of David, but his colouring is powerful and harmonious. Pictures by him have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| The White Mantilla, Craven's sale ... | 1872 | ... | 194 | 5 | 0 |
| The Naturalist, Craven's sale ... | 1874 | ... | 163 | 0 | 0 |
| The Mantilla, Craven's sale ... ... | 1874 | ... | 157 | 10 | 0 |
| The Laughing Girl (bought in) ... | 1874 | ... | 147 | 0 | 0 |
| The Happy Thought, Heritage's sale | 1874 | ... | 120 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Music Lesson, Graham's sale ... | 1875 ... | 893 | 10 | 0 |
| The Album (bought in), Baldwin's sale ... ... ... ... ... | 1878 ... | 278 | 0 | 0 |
| The Balcony, Everard's sale ... ... | 1880 ... | 446 | 5 | 0 |
| Return from the Ball, 25in. by 18½in., Lee's sale ... ... ... ... | 1883 ... | 320 | 5 | 0 |

"On the Sands," in water-colours, realised £213 in Posno's sale, in 1880.

**Maes** or **Maas** (**The**).—Kramm enumerates no less than fifteen artists of this name. Of some of them very little is known.

**Maes** (**Aart van**).—B. Gouda, 1620; D. ——; S. D. Teniers; P. village feasts and peasants. He travelled in France and Italy, and died young shortly after his return to Holland.

**Maes** (**Adriaan**).—Mentioned as a landscape and conversation painter by Van Spaen, in his description of Rotterdam. Probably related to Gerrit and Peeter Maas, artists of whom nothing is known.

**Maes** (**Coenraad**).—A sculptor, and one of the forty-seven artists who founded at The Hague the new Society of Painting in 1656.

**Maes** (**Dirk** or **Theodorus**).—B. Haarlem, 1656; D. 1717; S. Mommers, Berchem, and Huchtenburg; P. horses, landscapes, and battles. This artist came to England in the time of William III., and painted for the Duke of Portland "The Battle of the Boyne," at which he was present. There is a scarce engraving from this picture. He also executed engravings.

**Maes** (**Godefroy**).—B. Antwerp, 1649; D. about 1710; S. his father and Peter van Lint; P. history, fable, and landscapes. He was the son of another Godefroy Maes, who died in 1679. In 1682 he was appointed Director of the Academy at Antwerp. Godefroy's principal works were "The Four Quarters of the Earth," "The Martyrdom of S. Luke," an "Assumption," and "A Fish-market in Venice."

**Maes** (**Jan**), the elder.—B. Alkmaar, 1631; D. 1693; S. ——; P. genre. He entered the Guild of S. Luke in 1658, and painted in the style of Nicolas Maes, but in an inferior manner.

**Maes** (**Jan**), the younger.—B. Haarlem, 1655; D. 1690; S. ——; P. horses, battles, and camps. He was a son of Peeter Maes.

**Maes Jan Baptist.**—B. Ghent: D. ——: S. his father; P. sacred subjects and genre. He studied from 1821 to 1826 in Italy.

**Maes Nicolas.**—B. Dort, 1632: D. Amsterdam, buried 24th November, 1693; S. Rembrandt: P. portraits and interiors. At the age of eighteen he entered the school of Rembrandt. His life-sized portraits are painted much in the style of that master, and show a careful study of light and shade. Many of them are valuable. The interiors which he painted subsequently have more affinity to the works of De Hooch, as regards the effect of sunlight, which he frequently introduced into them. It is said that Nicolas Maes was at Antwerp, and intimate with Jacob Jordaens. In the hospital at Bruges are the following portraits attributed to him: "Jean de Hert, frère hospitalier," "Olivier de Wree, tuteur de l'hôpital en 1653, et mort en 1660," "Roland de Gross, tuteur de l'hôpital en 1633." These portraits render it probable that Nicolas Maes was in Flanders, but the last cannot be by him if he was born in 1632.

Nicolas Maes's colouring is true and vigorous, and he was fond of the contrasts of black, white, and red. The drawing of the figures and the perspective are always spirited and correct; at least, such is the character of the works of his best time, of which there are fine examples in our National Gallery and in many private collections. The majority of his pictures are now in England. There are, however, some which are so very different from the above in style, that although they have long been attributed to him, they have led to the supposition that among the numerous painters of the name of Maes there was a second and inferior Nicolas Maes.

There are fine works by him at Amsterdam, and in other Continental galleries. Such as have been sold by auction have always produced good prices, and occasionally very high ones.

| | | £ | s. | d. |
|---|---|---|---|---|
| Scène d'intérieur, Dubois's sale ... | 1782 ... | 35 | 0 | 0 |
| Woman Suckling a Child, Calonne's sale ... ... ... ... ... | 1795 ... | 74 | 11 | 0 |
| Mistress Listening, her servants in the cellar, dated 1655 ... ... | 1811 ... | 157 | 10 | 0 |
| Portrait of the Prince of Orange ... | 1823 ... | 28 | 10 | 6 |
| Portrait of an Old Woman, Ralph Bernal's sale ... ... ... | 1824 ... | 44 | 2 | 0 |
| Interior, a girl rocking a cradle, Ralph Bernal's sale ... ... | 1824 ... | 73 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior, woman paring apples, Ralph Bernal's sale ... ... ... | 1824 ... | 63 | 0 | 0 |
| Interior of Kitchen, Ralph Bernal's sale ... ... ... ... ... | 1824 ... | 84 | 0 | 0 |
| Portrait of Lady, spectacles, and book in her hand, Lord Radstock's sale ... ... ... | 1826 ... | 33 | 12 | 0 |
| Man asleep in a chair, a woman picking his pocket, Lord Radstock's sale ... ... ... | 1826 ... | 111 | 6 | 0 |
| Interior, woman paring apples (see 1824), Zachary's sale ... ... | 1828 ... | 146 | 0 | 0 |
| Portrait of an old lady, R. Westall's sale ... ... ... ... ... | 1830 ... | 26 | 5 | 0 |
| Kitchen, servant at a pump... ... | 1833 ... | 136 | 10 | 0 |
| Le Bénedicité, Heris's sale ... ... | 1841 ... | 95 | 0 | 0 |
| Portrait d'un Page, Perregaux's sale ... ... ... ... ... | 1841 ... | 160 | 0 | 0 |
| La Reveuse ... ... ... ... | 1841 ... | 80 | 0 | 0 |
| Interior, from Pourtales Collection ... | 1846 ... | 745 | 10 | 0 |
| Boy Asking Alms of a Lady, 31in. by 24in., signed and dated 1659, W. Wells's sale ... ... ... | 1848 ... | 509 | 0 | 0 |
| Village Feast, figures dancing, W. Wells's sale ... ... ... | 1848 ... | 8 | 8 | 0 |
| Man asleep, woman with her hand in his pocket, from Prince Eugène's and Radstock Collections, Baker's sale ... ... | 1855 ... | 279 | 5 | 0 |
| Child, in crimson, with spaniel, oval, 15½in., Bernal's sale ... | 1855 ... | 23 | 0 | 0 |
| Dutch Officer, in armour, 48in. by 37in., Bernal's sale ... ... | 1855 ... | 143 | 1 | 0 |
| Christina Queen of Sweden, red cloak, 44in. by 33in., Bernal's sale ... | 1855 ... | 3 | 10 | 0 |
| Portrait of Gentleman, black dress, lace collar, Hugh Baillie's sale ... | 1858 ... | 21 | 0 | 0 |
| Portrait of William I., Prince of Orange, in armour, Lord Northwick's sale... ... ... ... | 1859 ... | 26 | 5 | 0 |
| Vertumnus and Pomona, Lord Northwick's sale ... ... ... ... | 1859 ... | 16 | 16 | 0 |
| The Shepherds' Offering, Lord Northwick's sale ... ... ... | 1859 ... | 15 | 15 | 0 |
| Interior, surgeon operating on the back of a peasant, Scarisbrick's sale ... ... ... ... ... | 1861 ... | 13 | 13 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady seated, peeling apples, Persian carpet, Morland's sale ... ... | 1863 ... | 173 | 0 | 0 |
| Fermiere Hollandaise sonnant à une porte, Demidoff's sale ... ... | 1864 ... | 430 | 0 | 0 |
| Même sujet, De Morny's sale ... | 1865 ... | 90 | 0 | 0 |
| Intérieur, dame causant, Herman de Kat's sale ... ... ... | 1866 ... | 325 | 0 | 0 |
| Adoration des Bergers, Salamanca's sale ... ... ... ... ... | 1867 ... | 156 | 0 | 0 |
| La Bonne Menagère, Stevens's sale... | 1867 ... | 65 | 0 | 0 |
| Boy with a kid and dog, from Lebrun's Collection, Pierrepont's sale ... ... ... ... ... | 1873 ... | 94 | 10 | 0 |
| Interior, girl making lace, 22in. by 17½in., dated 1655, Bredel's sale | 1875 ... | 1785 | 0 | 0 |
| Interior, woman and three children, 24in. by 18½in., Munro's sale ... | 1878 ... | 472 | 10 | 0 |
| Interior, woman and children, Levy's sale ... ... ... ... ... | 1884 ... | 320 | 5 | 0 |
| Portrait of Lord Rochester, 27½in. by 23½in., Denison's sale ... | 1885 ... | 131 | 5 | 0 |
| Portraits, family group, Ridgway's sale ... ... ... ... ... | 1886 ... | 98 | 14 | 0 |
| Portrait of John Lord Roos, Noel's sale ... ... ... ... ... | 1886 ... | 12 | 12 | 0 |
| The Card-players, Gatton Hall sale... | 1888 ... | 1310 | 0 | 0 |
| Château, Heywood's sale ... ... | 1893 ... | 630 | 0 | 0 |
| Interior, girl making lace, dated 1655 (see 1875), Mildmay's sale ... | 1893 ... | 1680 | 0 | 0 |

**Maes (Theodorus).**—*See* **Maes (Dirk).**

**Maes-Canini (Jan Baptist Lodewyk).**—B. Ghent, 1794; D. Rome, 1856; S. ——; P. history. He was professor in the Academy at Ghent, where are his chief works.

**Magnasco (Alessandro)**, called Lissandrino.—B. Genoa, 1681; D. Genoa, 1747; S. Abbiati; P. genre, family, and comic scenes. This artist was much employed at Florence. He painted with great spirit in the style of Salvator Rosa, to whom his pictures are often attributed.

**Maitre Roux.**—*See* **Rosso.**

**Malatesta.**—*See* **Leonardo da Pistoja.**

**Malbodius.**—*See* **Mabuse.**

**Malo (Vincent** or **Vincenzio).**—B. Cambray, 1625; D. probably at Cambray, 1656; S. Rubens and Old Teniers; P. genre,

battles, and history. He passed most of his life in Italy, and as he was admitted as a free master into the Guild at Antwerp in 1652-53, this was probably after his return, and therefore most likely he did not die at Rome, as is usually asserted.

**Maltese (Francesco).**—B. Malta; D. ——; S. ——; P. still-life. Although this artist excelled in painting carpets and musical instruments, nothing is known of his life except that his name was derived from his birthplace, and that he lived about 1670. There are two pictures by him at Munich, and others are met with in private collections. They are roughly but very powerfully painted, and are rare. It is said that none of his works are to be found in Malta.

**Manfredi (Bartolommeo).**—B. Ustcano, near Mantua, about 1572; D. about 1617; S. Pomerancio and M. A. Caravaggio; P. history and genre. He adopted the style of his second master, and the strongest proof of his ability is that his works, which are rare, owing to his having died young, are generally attributed, even in large collections, to Caravaggio. Two of them, "Christ Driving the Traders from the Temple" and "A Company Drinking," were engraved by Haussard. The latter is now in the Louvre. At an auction in London, in 1842, there were sold, as being by him, "The Unjust Steward" for £6 16s. and "The Troubadours" for £5.

**Manglard (Adrien).**—B. Lyons, 1695; D. Rome, 1760; S. Van der Kabel; P. sea-pieces and landscapes. This painter was received into the Académie at Paris in 1736. He passed a great part of his life in Italy, was a member of the Academy of S. Luke, and the master of the celebrated Claude Joseph Vernet. Manglard's pictures are composed much in the manner of Claude Lorrain, are boldly painted, and may be known by the red dresses. They have usually produced at sales from £5 to £10, but "A Grand Seaport on the Bay of Naples" realised at Sir F. Roe's sale, in 1867, £38 17s.

**Manni (Giannicola).**—B. Città della Pieve, Perugia, ——; D. Perugia, 27th October, 1544; S. Pietro Perugino; P. history. The first notice of this painter occurs in 1493, when he received commissions which show that he was settled at Perugia. He adhered for a long while to the style of Perugino, but afterwards adopted that of Andrea del Sarto. Manni's chief works were the frescoes in the chapel of the Sala del Cambio at Perugia, where

also, in the public gallery, is an altar-piece by him. He began the frescoes in 1515, and was elected a Decemvir of Perugia in 1527. A picture by this artist is to be seen in our National Gallery, and there is another in the Louvre.

**Manozzi Giovanni**, called Giovanni di San Giovanni.—B. San Giovanni, near Florence, 1590; D. Florence, 1636; S. Matteo Rosselli; P. history, mythology, hunts, and portraits. He is said to have run away from home to become an artist. He executed some fine works for Cosimo II.; but while he was employed upon them, owing to an accident, he became temporarily insane, and some of his works necessarily suffered in consequence. In 1621 he went to Rome, where he painted with success; and after his return to Florence he executed many other works. Manozzi was one of the great Italian painters in fresco, and showed a most prolific imagination, which occasionally ran into extravagance. At the same time he possessed remarkable freedom of hand, and his colouring is powerful if somewhat harsh. One of his finest productions is at Florence, and represents the protection given by Lorenzo de' Medici to the Arts and Sciences. Easel pictures by him are rare, but in 1801, at Sir William Hamilton's sale, a study of a head, in fresco, realised £10 10s.

**Manrique (Miguel).**—*See* **Amberes (Miguel de).**

**Mantegna (Andrea).**—B. Padua or Vicenza, 1430 or 1431; D. Mantua, 13th September, 1506; S. Francesco Squarcione; P. history and portraits. A document published in 1883 appears to render it doubtful whether Mantegna was born at Padua, but the evidence in favour of Vicenza is by no means conclusive. His father, whose name was Biagio, seems to have been a native of Vicenza or a Paduan; Andrea, however, was not only accepted as a pupil, but adopted as a son, by Francesco Squarcione of Padua, and was admitted into the Guild of Painters there in 1441. Under that master's tuition Mantegna made very rapid progress in art. A picture which was over the high altar of S. Sofia at Padua bore an inscription that he painted it in 1448, when he was seventeen years of age. Mantegna had already become eminent as an artist before Jacopo Bellini came to Padua, but he married the daughter of that painter, and he may have been in his later works guided, to a certain extent, by the experience of his father-in-law; yet it can have been only in a general manner, for no painter took less from others than Man-

tegna. As regards his studies from the antique, under Squarcione, he seems to have been more impressed by the stateliness of the figures in the Roman bassi-relievi than by the grace in the statues due to Grecian art. Moreover, such of his women as appear to have been the result of drawings from the life are generally very homely Italian women.

It is not possible to give here a list of the easel pictures painted by Mantegna after the arrival of Bellini (most of them were or are in Padua and its neighbourhood), and still less so of the frescoes he painted, some of which were in the Church of the Eremitani in that city.

The next great event in Mantegna's life was his entering, in 1459-60, the service of Lodovico Gonzaga, Marquis of Mantua. In 1463 he was working at Verona, and he was at Florence in 1466. From 1474 to 1484 he was principally employed at Mantua, where he seems to have been settled finally from 1466. It was there that he painted in tempera for the palace of S. Sebastiano "The Triumph," of which the remains are now at Hampton Court—a subject for which Mantegna's style of design and colouring were peculiarly suitable, and which was his greatest work. Mantegna excelled in invention and the dignity he infused into his figures; yet he was no less successful in representing the attitudes of children, which are simple and child-like. He also engraved, and among other things his own "Triumph," good impressions of which are now very scarce.

By his wife Nicolosa Mantegna had two sons, the dates of whose births and deaths are given approximately as follow: Francesco, born 1470, died after 1517; and Bernadino, 1490 to 1528. They were both pupils of their father, and painted in the same style as he did. "The Resurrection," 16¾in. by 12in., said to be by Francesco Mantegna, from the Capponi, Sandford, and Conyngham Collections, was sold at His de la Salle's sale, in 1880, for £204 15s. There was also a Carlo del Mantegna, who, it is believed, was a relation of Andrea, and painted with his sons. He had a school at Genca in 1514.

Pictures attributed to Andrea Mantegna (and two to his son Francesco) have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ in the Garden of Olives, Sir J. Reynolds' sale ... ... ... | 1795 ... | 5 | 0 | 0 |
| The same subject, Sir J. Reynolds' sale | 1795 ... | 5 | 0 | 0 |
| Christ in the Garden, Beckford's (Fonthill) sale ... ... ... | 1823 ... | 51 | 19 | 6 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Apollo and Midas, Ur. Pizzeta's sale | 1825 ... | 19 | 19 | 0 |
| S. Michael and Satan, Ur. Pizzeta's sale ... ... ... ... ... | 1825 ... | 28 | 17 | 6 |
| Virgin and SS. Sebastian and Christopher, Budd's sale ... ... | 1833 ... | 18 | 18 | 0 |
| S. George Killing the Dragon, formerly in Charles I.'s Collection | 1837 ... | 47 | 5 | 0 |
| The Resurrection (now in the National Gallery, and attributed to Francesco Mantegna), Conyngham's sale ... ... ... ... | 1849 ... | 53 | 11 | 0 |
| Angel Declaring the Resurrection to the Women, Conyngham's sale | 1849 ... | 134 | 8 | 0 |
| Christ on the Mount of Olives, from Fesch Collection (bought in), Conyngham's sale ... ... | 1849 ... | 420 | 0 | 0 |
| Noli Me Tangere (now in the National Gallery, and attributed to Francesco Mantegna), Duroveray's sale... ... ... ... ... | 1850 ... | 87 | 3 | 0 |
| Apollo Teaching Marsyas to Play the Pipes, from J. Barnard's Collection, Duroveray's sale ... | 1850 ... | 70 | 7 | 0 |
| Christ on the Mount of Olives ... | 1851 ... | 252 | 10 | 0 |
| Portrait of Pico della Mirandola, dressed in purple and gold, light hair, Bonaparte's sale ... ... | 1853 ... | 55 | 15 | 9 |
| SS. Michael and Apollonia, S. Rogers's sale ... ... ... | 1856 ... | 89 | 5 | 0 |
| Virgin and Child Enthroned, SS. Christopher and Sebastian, Lord Northwick's sale ... ... ... | 1859 ... | 32 | 11 | 0 |
| Christ bearing His Cross, Lord Northwick's sale ... ... ... | 1859 ... | 27 | 6 | 0 |
| Holy Family and S. John, engraved by M. Antonio, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 53 | 13 | 0 |
| S. Jerome, Lord Northwick's sale ... | 1859 ... | 11 | 0 | 0 |
| Triumphal Procession... ... ... | 1859 ... | 37 | 16 | 0 |
| Virgin and Child, Prince Napoleon's sale ... ... ... ... ... | 1872 ... | 89 | 5 | 0 |
| Virgin and Child Enthroned, Prince Napoleon's sale ... ... ... | 1872 ... | 105 | 0 | 0 |
| Clœlia Crossing the Tiber, Barker's sale ... ... ... ... ... | 1874 ... | 199 | 10 | 0 |
| Christ and the Apostles, Gladstone's sale ... ... ... ... ... | 1875 ... | 94 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Battle-piece, White's sale ... ... | 1879 ... | 79 | 16 | 0 |
| The Resurrection, 16¾in. by 12in. (see 1849), His de la Salle's sale | 1880 ... | 204 | 15 | 0 |
| Virgin and Child Enthroned, two angels, SS. John and Francis, Boddington's sale... ... ... | 1881 ... | 96 | 12 | 0 |
| SS. Sebastian and George, two, 14in. by 10in., Duke of Hamilton's sale | 1882 ... | 441 | 0 | 0 |
| Portraits of Luigi Gonzaga and Barbara his Wife, dated 1478, small whole-lengths, seated at a table, 27in. by 40in., Duke of Hamilton's sale ... ... ... | 1882 ... | 210 | 0 | 0 |
| Vestals, two panels, monochromes, 28in. by 18in., Summer and Autumn, purchased for the National Gallery, Duke of Hamilton's sale ... ... ... | 1882 ... | 1785 | 0 | 0 |
| Life of Christ, Dudley's sale ... | 1892 ... | 330 | 0 | 0 |

**Mantovano (Marcello).**—*See* **Venusti.**

**Manzuoli (Tommaso d'Antonio)**, called Maso da San Friano. —B. San Friano; D. 1575; S. P. Fr. di Jacopo di Sandro and Carlo Portelli da Loro; P. history and portraits. He was one of the artists who worked at the "catafalco" of Michael Angelo, and enjoyed a good reputation as a painter. There is a fine "Visitation" by him in the Vatican Gallery. Other pictures of his, at Florence, are: "Slaves Picking up Diamonds," "The Fall of Icarus," and the portrait of Elena Gaddi. A small picture by this artist was sold at Messrs. Christie's, by order of the Court of Chancery, in 1835, the subject being "The Visitation," 13in. by 8¾in., with an arched top, signed and dated 1560; it produced £472 10s.

**Maratti (Carlo).**—B. Camerano, between Loreto and Ancona, 13th May, 1625; D. Rome, 15th December, 1713; S. Andrea Sacchi; P. history and portraits. This painter, who was called Carlo delle Madonne, from the number of pictures of the Virgin which he painted, was the best scholar of Sacchi, and for nearly fifty years the most distinguished painter in Rome. He opposed the followers of Cortona, and was a devoted admirer of Raphael, some of whose frescoes he restored. Maratti is generally regarded as the last of the great Italian painters, but although he designed correctly and avoided the faults of his contemporaries his works are rather tame, and the heads are wanting in expression. He,

however, painted many very fine portraits. There are also etchings by him.

Taking a list of about 100 pictures painted by **Maratti**, very few have been sold by auction for more than £50. The following have been the exceptions:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Repos en Egypte. Randon de Boisset's sale | 1777 | .. | 150 | 0 | 0 |
| Bathsheba Bathing | 1785 | .. | 262 | 10 | 0 |
| Virgin, Child, and SS. Elizabeth and Joseph. W. Porter's sale | 1810 | ... | 393 | 15 | 0 |
| Virgin, Child, and S. Joseph. Lady Stuart's sale | 1841 | ... | 210 | 0 | 0 |
| Madonna with her hands clasped. Scarisbrick's sale | 1861 | ... | 94 | 10 | 0 |
| Riposo, 36in. by 59in., from Soult's Collection. Bell's sale | 1881 | ... | 131 | 5 | 0 |
| The same subject, 24in. by 30in., Sir P. Miles's sale | 1884 | ... | 84 | 0 | 0 |
| Virgin and Child, her foot on the serpent, 89½in. by 60½in., Duke of Marlborough's sale | 1886 | ... | 84 | 0 | 0 |

**Marcellis** or **Marseus van Schrieck** (**Otto** or **Otho**), also called Marceus and Snuffelaer.—B. 1613; D. Amsterdam, 1673; S. ——; P. flowers, reptiles, and insects. The birthplace of this artist is not known. His works are remarkable for good drawing and high finish. Probably they were not less so for good colouring, but most of them have turned black, and the yellows in them have faded. He passed some time in Paris, where Marie de' Medici retained him in her service, paying him a louis d'or per day with lodging and food—a very high remuneration. From Paris Marcellis travelled to Tuscany, and visited Naples and Rome. There he had conferred upon him by his brother artists the nickname of Snuffelaer ("the ferreter"), from his habit of hunting after reptiles and insects to serve as models. He became also intimate with Willem van Aalst, who studied under him. After residing some years at Rome he returned to Amsterdam, where he married, and remained until his death.

There are examples of this master's skill in most of the great collections, and at Dresden is one dated 1671. His works have been sold at prices ranging from £5 to £15.

**Marcello Mantovano.**—*See* **Venusti.**

**Marceus van Schrieck.**—*See* **Marcellis.**

**March (Estéban).**—B. Valencia, end of the sixteenth century; D. Valencia, 1660; S. Orrente; P. battles and sacred subjects. This artist distinguished himself as a painter of battles, and such pictures are remarkable for the spirit with which they are painted, their fine colouring, and the truth with which the scenes are represented. March's pictures of sacred subjects are inferior to his battle-pieces. He was a man of violent temper, and most eccentric in his habits. His finest works are at Madrid.

**Marchi (Giuseppe Filippo Liberati).**—B. Rome, 1735; D. London, 2nd April, 1808; S. Sir Joshua Reynolds; P. portraits. He was brought by Sir Joshua to England, in 1752, studied in S. Martin's Lane Academy, and, in 1766, was a member of the Incorporated Society of Artists. Marchi was employed by Sir Joshua to set his palette, paint draperies, and work on the numerous copies and duplicates of his works, some of which are almost entirely by Marchi's hand. In 1770 Marchi attempted to set up on his own account as a portrait-painter in London, and afterwards in Wales, but returned to Reynolds, and continued with him until the time of that master's death. He executed some plates in mezzotint from portraits by Reynolds, and saved enough while with that master to provide for his old age.

**Marchus de Melotius.**—*See* **Palmezzano.**

**Marcialis.**—*See* **Marziale.**

**Marcillat (Pierre de),** known in Italy as Fra Guglielmo da Marcilla (of Marseilles).—B. S. Michel, near Verdun, 1475; D. Arezzo, 1537. This celebrated painter on glass learned his art at Nevers, and accompanied Frère Claude to Italy, where they painted in many towns. At Rome, Fra Guglielmo quitted the monastic order, and was afterwards known as the "Prieur." He resided at Arezzo until his death. Marcillat was an excellent artist, and painted not only on glass, but in fresco and in oil. Vasari, the painter and author, was his pupil.

**Marco da Forli.**—*See* **Palmezzano.**

**Marco da Oggione** or **Uggione.**—B. Oggione, near Milan, about 1470; D. 1530 or 1540; S. Leonardo da Vinci; P. sacred subjects. Marco studied under Da Vinci as early as 1490, and was therefore the oldest of that master's scholars. His works are mostly at Milan, "The Three Archangels" in the Brera being

one of the best. There is also a good example of his work in our National Gallery. He is, however, most generally known by his copies of Leonardo's "Last Supper," of which he made several. One is at the Royal Academy, another in the Convent of Castellazzo, near Milan, and a third at S. Petersburg. Many pictures attributed to Leonardo are probably by Marco, among others "The Infants Christ and S. John Kissing," which is at Hampton Court.

"The Infant Christ Sleeping in the Lap of the Virgin, SS. Joseph and Anne," realised at Warrander's sale, in 1851, £94 10s.; and a small copy of "The Cenacolo" was bought in in 1856 for £14 14s.

**Marco da Siena** or **da Pino.**—B. Siena, about 1520; D. Naples, 1587; S. Beccafumi and Daniele da Volterra; P. history and portraits. After working under Da Volterra at Rome, Marco da Siena went to Monte Cassino, where, in 1557-8, he painted for the church of the Benedictines some large frescoes, scenes from the lives of Christ and of SS. Maurus and Placidas. In 1560 he settled at Naples, and during a residence of twenty-seven years painted many works for the churches, of which the finest are "The Deposition from the Cross" and an "Annunciation." Much dignity characterises some of his figures, and there is general greatness of style in his works. His easel-pictures, such as an "Ecce Homo" or "The Virgin," which are often heads full of expression, may be known by his partiality for purple strings—for instance, to fasten a scarlet cloak.

**Marco da Uggione.**—*See* **Marco da Oggione.**

**Marco dal Moro.**—*See* **Angeli (Marco d').**

**Marco (Di San).**—*See* **Bartolommeo (Fra).**

**Marco di Tiziano.**—*See* **Titian (Marco Vecellio).**

**Margaritone da Arezzo.**—B. 1216; D. 1293; S. ——; P. sacred subjects and portraits. There is in the National Gallery an example of the work of this old artist, who, before 1265, was employed to decorate the portico of the ancient Basilica of S. Peter at Rome. It is the opinion of Dr. Richter that, so far from imitating Byzantine models, he worked in the national style then prevalent in Italy. One of his works is very interesting. It is the portrait of S. Francis d'Assisi, who died in 1226. Vasari says it is "ritratto di naturale," but, unfortunately, that expression does not always imply that a portrait was painted from life.

The portrait is in the Convent De' Zoccolanti, at Sarginno, and there is an engraving from it in Lasinio's "Etruria Pittrice." A small picture, "The Virgin and Child," by Margaritone, realised £4 4s. at Lord Northwick's sale, in 1859.

**Marieschi (Giacomo** or **Jacopo).**—B. Venice, 1711; D. 1794; S. his father and Danziani; P. views and architecture. He was the son of Michele Marieschi.

**Marieschi (Michele).**—B. Venice; D. 1743; S. ——; P. views and architecture. He was the father of Jacopo Marieschi. After passing many years in Germany, where his works were much admired, he returned to Venice and painted and etched views in that city. Although his works are inferior to those by Canaletto and even Guardi, some pictures attributed to one of the Marieschis have been sold for good prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Grand Court of S. Marc, Venice | 1771 | 136 | 10 | 0 |
| The Rialto—a Procession, Schulenburgh's sale | 1775 | 150 | 0 | 0 |
| Two Views of Venice | 1842 | 105 | 0 | 0 |
| The Grand Canal, Venice, Lord Northwick's sale | 1859 | 27 | 6 | 0 |
| Venice, from the Brett Collection, Clouston's sale | 1882 | 110 | 5 | 0 |
| Grand Canal, Venice | 1882 | 110 | 5 | 0 |
| View on the Tiber, Reynolds's sale | 1883 | 110 | 5 | 0 |
| View in Venice, Buller's sale | 1884 | 194 | 5 | 0 |
| View in Venice, 20½in. by 27in., De Zoete's sale | 1885 | 136 | 10 | 0 |
| Grand Canal, Clifden's sale | 1895 | 262 | 0 | 0 |

**Marilhat (Prosper).**—B. Vertaizon, 1811; D. Paris, 1847; S. Roqueplan; P. landscapes and Eastern scenes. He entered the school of Roqueplan at Paris, in 1829, and at first painted landscapes in what is termed the classical style. Between 1831 and 1833 he travelled in the East. On his return he became noted for his representations of life in that region. His best pictures are: "Ruins of the Mosque of Sultan Hakim," "The Esbekier Square in Cairo," "Caravans at Baalbec," 1840, "Syrian Arabs on the March," and "A Souvenir of the Nile."

**Marinas (Henrique de las).**—B. Cadiz, 1620; D. Rome, 1680; S. ——; P. embarkations and marine subjects. Lanzi asserts that this painter was the same person as Hendrick Corneliszen Vroom, the Dutch painter; but the latter was certainly

born at Haarlem, in 1566, and died there in 1640. It is singular that the family name of this painter, whose works were equally admired by sailors and artists, has been lost. His pictures are rare and valuable, yet all that is known of his life is that, after residing some years at Cadiz and accumulating money, he went to Rome, where he remained until his death.

**Marinus van Romerswall.**—B. about 1497; D. about 1567; S. Simon van Daele; P. half-length figures of merchants, tax-gatherers, and misers, also saints. This artist is alluded to by Vasari and Guicciardini as Marino di Siressa or Siressea, which means Zierickzee, in the Island of Schouten, in Zeeland. In 1509 he was an apprentice to Simon van Daele, a glass-painter of Antwerp. It is uncertain if he worked under Quentin Matsys, but he was residing at Middleburg in 1566, when the mob wrecked the churches, and Marinus, being accused of having taken part in the riot, was banished from the town for six years.

There is a good example of this painter's work in our National Gallery, and another is to be seen at Dresden. Two pictures of S. Jerome by him are at Madrid. The dates of the pictures by Marinus run from 1521 to 1560.

**Mario dei Fiori.**—*See* **Nuzzi.**

**Mario della Penna.**—*See* **Nuzzi.**

**Marlow (William).**—B. Southwark, 1744; D. Twickenham, 14th January, 1813; S. Scott; P. landscapes. He studied also at the S. Martin's Lane Academy, and was a member of the Incorporated Society of Artists. He exhibited, between 1762 and 1807, 125 landscapes at the Spring Gardens rooms, two at the Free Society, and twenty-five at the Royal Academy (from 1788). Marlow painted many noblemen's seats in England, and travelled in France and Italy from 1765 to 1768. He lived long at Twickenham, and in 1807 exhibited "Twickenham Ferry by Moonlight." Some of his works are at the Foundling Hospital.

Marlow's pictures, painted from his Italian sketches or views of London and on the Thames, are true to nature, but slight and weak. Some are like Wilson's early pictures, and others resemble Vernet's, but the painting is flatter. The figures are very neat, and some of his works have been engraved. Pictures by Marlow have been sold mostly for from £2 to £15. The following produced more at auctions:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Blackfriars Bridge and Westminster Bridge, Earl of Haddington's sale | 1781 | ... | 55 | 13 | 0 |
| Eruption of Vesuvius of 1757, More's sale ... ... ... ... ... | 1796 | ... | 15 | 15 | 0 |
| London Bridge, Lady Baird's sale ... | 1878 | ... | 53 | 11 | 0 |
| Florence, Lady Baird's sale ... ... | 1878 | ... | 79 | 16 | 0 |
| Bay of Naples, Lady Baird's sale ... | 1878 | ... | 75 | 12 | 0 |
| View of London, Drew's sale ... | 1880 | ... | 88 | 4 | 0 |
| View of London, Sir E. Elton's sale | 1885 | ... | 105 | 0 | 0 |

**Marne (Jean Louis de Marnette de).**—B. Brussels, 1754; D. Batignolles, near Paris, 1829; S. G. Briard; P. landscapes, figures, and animals. The son of an officer and his wife, the Baronne d'Anschütz, De Marne came to Paris when only twelve years old. He studied under Briard, and visited Switzerland several times. Many of his works are in Russia. He was long employed at the Sèvres china manufactory. His best pictures were painted in Paris between 1792 and 1808, and they procured for him both honour and fortune. De Marne's works are somewhat like those of Berchem or Du Jardin; they are well coloured and painted with spirit. In England for many years they were not much sought after, but in France they have generally produced high prices at auctions.

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| A Landscape, with cattle and figures, Duke of Bridgewater's sale ... | 1802 | ... | 12 | 12 | 0 |
| Marine, Perin's sale ... ... ... | 1816 | ... | 65 | 0 | 0 |
| River Mill, ferry-boat, and figures, Marquis of Bute's sale ... ... | 1822 | ... | 14 | 14 | 0 |
| Marché aux Bestiaux, Vigneron's sale | 1828 | ... | 100 | 0 | 0 |
| Grande Fête Patronate, Perignon's sale ... ... ... ... ... | 1831 | ... | 125 | 0 | 0 |
| Wild Ducks Surprised by Dogs ... | 1833 | ... | 4 | 12 | 0 |
| Scène Villagoise, Perier's sale ... | 1838 | ... | 42 | 0 | 0 |
| La Réprimande du Curé, Perregaux's sale ... ... ... ... ... | 1841 | ... | 32 | 0 | 0 |
| Gateway and Bridge over river, angler, Scarisbrick's sale ... ... ... | 1861 | ... | 2 | 0 | 0 |
| La Fontaine, Meffre's sale ... ... | 1863 | ... | 61 | 0 | 0 |
| Le Départ pour le Marché, Boittelle's sale ... ... ... ... ... | 1866 | ... | 200 | 0 | 0 |
| Paysage et Animaux, Boittelle's sale | 1866 | ... | 36 | 0 | 0 |
| Le Trompette Chantant dans un Cabaret, Boittelle's sale... ... | 1866 | ... | 38 | 0 | 0 |
| Le Marchand d'Images, Delessert's sale ... ... ... ... ... | 1869 | ... | 62 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Cour de Ferme. Delessert's sale ... | 1869 ... | 100 | 0 | 0 |
| Pâturage près d'une rivière, Delessert's sale ... ... ... ... ... | 1869 ... | 24 | 0 | 0 |

**Maroni.**—*See* **Moroni (Pietro).**

**Marseus van Schrieck (Otto).**—*See* **Marcellis.**

**Marshall (Benjamin).**—B. 1767; D. 1835; S. ——; P. animals. This painter practised his art both in London and at Newmarket. He drew portraits of horses for the *Sporting Magazine*. There are several portraits of horses by him in the Stud Park. Between 1800 and 1819 he exhibited thirteen paintings classed as "sporting" at the Royal Academy. Two racehorses were engraved after him by George and William Cooke.

**Marshall (Thomas Falcon).**—B. Liverpool, 18th December, 1818; D. Kensington, 2nd April, 1878; ——; P. domestic scenes. Although this painter's works are most known in Liverpool and Manchester, he exhibited largely in London. Between 1839 and 1878 there were shown of his works, which were classed as "domestic," sixty at the Royal Academy, forty at the British Institution, and forty-two in Suffolk Street. There are some at South Kensington. At Pender's sale, in 1873, "The Village Festival," 37in. by 68in., by T. F. Marshall, produced £117 12s.

**Martialis.**—*See* **Marziale.**

**Martin des Batailles.**—*See* **Martin (Jean Baptiste).**

**Martin (Jean Baptiste),** called Martin des Batailles.—B. Paris, 1659; D. Paris, 1735; S. La Hire; P. history and battles. This artist studied fortification, and was draughtsman to Marshal Vauban, who obtained for him the protection of Louis XIV. That monarch placed Martin under Van der Meulin, whom he succeeded as Director of the Gobelins Manufactory; he also accompanied Louis XIV. and the Grand Dauphin on all their expeditions. His principal pictures were a series of twenty representing the career of Charles V., Duke of Lorraine, in the Luneville Gallery; "The Siege of Fribourg," in the Louvre; and forty-five battles, by or after him, in the Versailles Gallery.

**Martin (John).**—B. Haydon Bridge, near Hexham, 19th July, 1789; D. Douglas, Isle of Man, 17th January, 1854; S. Muss; P. landscapes and architecture. The early taste for drawing which Martin showed led to his becoming a coach-painter. After running away from that employment, his father placed

nim with Muss, an Italian, at Newcastle (who was the father of Charles Muss, the enamel and miniature painter), from whom Martin learned his art, and for a time he supported himself by painting on china and glass, and teaching. He also carefully studied perspective and architecture, and came to London in September, 1806.

Having married when only nineteen, John Martin was obliged to work hard, and in 1812 produced his first picture in oil, "Sadak in Search of the Waters of Oblivion," which at once found a purchaser. In 1813 he exhibited his "Adam's First Sight of Eve," and in 1814 his "Clytie." The position given to the last at the exhibition of the Royal Academy produced a bitterness on his part towards that body which lasted throughout his life, although he sent in 1816 his "Joshua Commanding the Sun to Stand Still" to the exhibition, where it was much admired, and for which he received a premium of £100 at the British Institution in the following year. He was also appointed historical painter to the Princess Charlotte and Prince Leopold. Martin's great successes, however, were gained at the British Institution, to which he sent, in 1819, his large picture, "The Fall of Babylon," and in 1821 his "Belshazzar's Feast," which gained a premium of £200, and is perhaps his best work. He eagerly supported, on its foundation, the Society of British Artists, and exhibited in Suffolk Street from 1824 to 1831, and again in 1837 and 1838; he also reverted once more to exhibiting at the Royal Academy, sending in "The Deluge" in 1837, and "The Eve of the Deluge" in 1840.

In all these works Martin's manner was peculiar, and he adhered to it in the water-colour drawings he made from nature in the neighbourhood of the metropolis. His works became so popular that many of them were engraved, several of them by himself. He was also much employed in making drawings for illustrating books, and in 1833 he received £2000 for his designs for an edition of "Paradise Lost." In conjunction with R. Westall he was also engaged on drawings for a Bible. He took an active part in schemes for the improvement of London. In the midst of a busy career he was, however, attacked by paralysis, and having gone to the Isle of Man for a change of air, died there.

It is difficult to realise now the effect produced upon the public mind by Martin's works. In vain artists called them scenic, tricky, and many other hard names: they were looked forward to as sights to be seen at a forthcoming exhibition, and were in

due time carried to the chief cities and towns in the kingdom to be exhibited in them. The public taste has changed, yet it is impossible to say that they were not the offspring of a very original and poetic imagination. His brother was the lunatic who set fire to York Minster. John Martin exhibited eighty-seven works at the Royal Academy, thirty-seven at the British Institution, and sixty-two in Suffolk Street. He was made a Knight of the Order of S. Leopold of Austria.

Pictures in oils by Martin have been sold as follow :

| | | £ | s. | d. |
|---|---|---|---|---|
| The Destruction of Pompeii ... ... | 1848 ... | 105 | 0 | 0 |
| Belshazzar's Feast, D. McIntosh's sale ... ... ... ... ... | 1857 ... | 142 | 16 | 0 |
| The Hanging Gardens in Babylon, D. McIntosh's sale ... ... ... | 1857 ... | 81 | 18 | 0 |
| Adam and Eve Praying at Sunset ... | 1861 ... | 78 | 15 | 0 |
| The Fall of Man ... ... ... | 1861 ... | 97 | 13 | 0 |
| The Deluge ... ... ... ... | 1861 ... | 157 | 10 | 0 |
| Joshua Commanding the Sun to Stand Still ... ... ... ... ... | 1861 ... | 472 | 10 | 0 |
| The Coronation of Queen Victoria (upright) ... ... ... ... | 1861 ... | 53 | 11 | 0 |
| The Fall of Nineveh ... ... ... | 1861 ... | 215 | 5 | 0 |
| The preceding six in Scarisbrick s sale. | | | | |
| Belshazzar's Feast (small), Flome's sale ... ... ... ... ... | 1867 ... | 98 | 14 | 0 |
| Adam and Eve Praying at Sunset, Naylor's sale ... ... ... | 1875 ... | 99 | 15 | 0 |
| Adam and Eve, Nield's sale ... ... | 1879 ... | 105 | 0 | 0 |
| Marcus Curtius, 36in. by 48in., Kurtz's sale ... ... ... ... ... | 1880 ... | 162 | 15 | 0 |
| The Creation, 42in. by 68in. (bought in), Kurtz's sale ... ... ... | 1880 ... | 78 | 15 | 0 |
| The Creation, 42in. by 68in., Kurtz's sale ... ... ... ... ... | 1880 ... | 42 | 0 | 0 |
| In water-colours : | | | | |
| The Hunter, Hibbert's sale ... ... | 1860 ... | 38 | 17 | 0 |
| Road scene, wooded, Scarisbrick's sale | 1861 ... | 13 | 13 | 0 |
| Joshua, Ricardo's sale... ... ... | 1866 ... | 23 | 0 | 0 |

**Martin von Meytens.**—*See* **Mytens (Martin)**, the younger.

**Martin (Pierre Denis).**—He is said to have been the cousin of Jean Baptiste, and to have worked with him at the Gobelins.

Pierre painted many views of the French Royal residences, some of which are now at Versailles, and a few in private hands. Several of his pictures, in which water and buildings are introduced, bear a certain resemblance to those by Canaletti.

**Martinez.**—Cean-Bermudez mentions no fewer than fifteen Spanish painters, and nearly as many sculptors, of this name. The following were the principal painters:

**Martinez (Fray Antonio).**—B. Zaragoza, 1638; D. 1690; S. his father; P. sacred subjects. He was the son and pupil of Jusepe Martinez, who sent him to Rome to study. On his return to Spain Antonio assisted his father in many of the latter's works. In 1690 he took the vows as a lay brother of the Carthusian Monastery of Aula-Dei, where he painted some pictures of events in the life of S. Bruno, and died.

**Martinez (Juan Bautista del Mazo).**—B. Madrid, ——; D. Madrid, 19th February, 1687; S. Velasquez; P. portraits, genre, and landscapes. This distinguished artist was early a pupil of Velasquez, and improved himself by copying the works of the great Venetian painters, of whom there were then so many in Spain. He pursued this course with so much success that his copies were mistaken for original pictures, and he became an excellent portrait-painter from the life; his portrait of Queen Mariana and others prove how nearly he approached to Velasquez. Juan was, however, still more skilful in painting hunts and landscapes, and Philip IV. employed him to execute views of Pamplona and Zaragoza, which are now at Madrid; they somewhat resemble the works of Canaletti. Juan Martinez married a daughter of Velasquez, and on the latter's death succeeded him, on 19th April, 1661, as painter in ordinary to the King. By his wife Juan Martinez had two sons, who occupied places at Court. Later in life he married a second wife. His portrait by Estéban March is in the Royal Gallery at Madrid.

**Martinez (Jusepe).**—B. Zaragoza, 1612; D. Zaragoza, 1682; S. ——; P. history. His father sent him to Rome, where he improved very much, and on his return to Spain he was, on the recommendation of Velasquez, appointed painter to Philip IV. on 10th June, 1642. He was also patronised by Don Juan of Austria, but would never quit his native place. Jusepe's principal works are at Zaragoza; they are remarkable for fine colouring. He also wrote a book on painting.

**Martinez (Sebastian).**—B. Jaen, 1602; D. Madrid, 1669; S. a scholar of Cespedes; P. history and landscapes. The best artist of the name, and one of the great painters of the school of Seville. Most of his pictures were painted for private persons, but an excellent one, "The Martyrdom of S. Sebastian," was in the Cathedral at Jaen. Others are in the Nunnery of Corpus Christi, at Cordoba. In 1660, Sebastian was appointed painter to Philip IV., who frequently visited his painting-room, and, on one occasion, prevented Martinez from rising by placing his hands on the artist's shoulders. His drawing was good, and his colouring very harmonious.

**Martini (Simone)**, called Simone Senese, miscalled Memmi.—B. Siena, 1280 or 1284; D. Avignon, July, 1344; S. ——; P. history, portraits, and miniatures. This artist, who was one of the great painters of Italy at the time in which he lived, was the son of a man named Martino, and married, in 1323, Giovanna di Memmo di Filippuccio. He was consequently brother-in-law of Lippo di Memmo di Filippuccio, who was also a painter. Simone had, moreover, a brother named Donato, who was likewise a painter, and died in August, 1347. It is very uncertain under whom Martini learned to paint, but there are not any grounds for believing that he was a pupil of Giotto.

Martini was employed upon important works at Siena—among others on a large and elaborate fresco in the Palazzo Pubblico, which he executed in 1315. He also painted, in fresco, a powerful portrait of a military commander on horse-back in the Sala del Consiglio. Of his panel pictures the most important was an altar-piece for the Church of S. Caterina at Pisa. The date of it is 1320, and portions are now in the Academy at Pisa. Under the chief group, the Virgin and Child, is his signature "Symon de Senis." Another, which represents Trasmundo, Bishop of Savona, kneeling before the Virgin, was taken to Paris, and afterwards returned to S. Domenico at Oviedo. At Assisi also are frescoes by Martini which were formerly assigned to Puccio Capanna. Above the door is the portrait of Cardinal Gentile, for whom he executed them; he is raised by S. Martin from a kneeling position, and the simple action and transparent colouring render these figures one of the best portions of the frescoes. Another interesting altar-piece is that which was completed in 1333 for the altar of S. Ansano at Siena. It is now in the Uffizi, and in the inscription the name of his brother-in-law, Lippo Memmi, is added to his own.

Some writers assert that Martini made two journeys to Avignon —that he was at first sent to that place by Pandolfi Malatesta to paint the portrait of Petrarch, before 1315, when he executed his large fresco at Siena, and that on the second occasion he was called to Avignon by Clement VI., in 1339. As regards the first journey there seems, however, to have been some mistake, as, although Petrarch was at Avignon in 1313, he was then not more than ten or eleven years of age, and he never saw Laura, whose portrait Martini is said to have also painted in miniature, until 1327. Petrarch, however, praised Martini, not only in verse, but in his letters.

There is a small panel picture, signed and dated 1342, representing "Christ Found in the Temple," in the Liverpool Institution, which gives a good idea of Martini's style. The figures appear somewhat short, but that is partly owing to the heavy "glories" around the heads. In connection with this it may be noticed that the early Sienese masters often painted on thin canvas, glued on to wooden panels, and prepared for painting with a thick priming.

Pictures by Martini have been sold under the name of Simone Memmi, as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child, on gold ground, Colonel Smith's sale ... ... | 1804 ... | 5 | 5 | 0 |
| Virgin, Child, and S. Joseph, Colonel Smith's sale ... ... ... | 1804 ... | 5 | 7 | 6 |
| Two Saints, small life-size, painted in tempera, brought to England by Lord Bristol, Ottley's sale ... | 1811 ... | 64 | 0 | 0 |
| The Virgin Praying, two angels, Christ above, arched top, Thos. Blayd's sale ... ... ... | 1849 ... | 16 | 0 | 0 |
| Christ Crowning the Virgin, angels beneath, three parts, inscription, Thos. Blayd's sale ... ... | 1849 ... | 26 | 5 | 0 |
| Glorification of S. Ursula, with 11,000 virgins, Lord Northwick's sale ... | 1859 ... | 34 | 13 | 0 |
| Virgin and Child, with saints, Lord Northwick's sale ... ... ... | 1859 ... | 6 | 6 | 0 |
| S. Ursula, from Ottley's Collection, D. Bromley's sale... ... ... | 1863 ... | 118 | 13 | 0 |
| Diptych, S. James, S. Roch, S. Francis, and S. George, from Dawson Turner's Collection, D. Bromley's sale ... ... ... | 1863 ... | 51 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Youthful Saint, from Ottley's Collection, D. Bromley's sale ... | 1863 ... | 85 | 1 | 0 |
| Portrait of Petrarch, Poniatowski's sale ... ... ... .. ... | 1867 ... | 85 | 0 | 0 |
| Portrait of Laura, Poniatowski's sale ... ... ... ... ... | 1867 ... | 115 | 0 | 0 |

**Martino (Bel), or Martino d' Anversa.**—*See* **Schoen.**

**Martino da Udine,** commonly known as Pellegrino da San Daniele.—B. Udine, between 1460 and 1470; D. Udine, 1547; S. his father; P. sacred subjects. He was the son of a Dalmatian painter who settled at Udine in Friuli. Afterwards they lived at San Daniele, and the son was known as the Stranger (Pellegrino) of that place. He appears as an independent painter in 1491, and in 1494 he painted an altar-piece for the church at Osopo. About four years later Martino began the frescoes in the Church of S. Antonio at San Daniele. Owing to the war between the Emperor and the Venetians, Martino went to Venice and Ferrara, where he was employed by the Duke Alfonso. It was not until some years afterwards that he was able to complete the frescoes at S. Antonio di San Daniele, which are his best works.

**Martino Tedesca.**—*See* **Heemskerck (Maerten).**

**Marziale, Martialis,** or **Marcialis (Marco).**—The details of the life of this painter are not known, but he worked with Giovanni Bellini at the Doges' Palace in Venice, and received yearly about one-third of the amount paid to Bellini. His known works, which are extremely rare, are dated from 1499 to 1507. Two of the most remarkable are the altar-pieces in our National Gallery; they are exceedingly rich in colour. There is also a "Supper at Emmaus," by Marziale, signed and dated 1506, and the same subject at Berlin, dated 1507.

**Masaccio (Tommaso) da San Giovanni,** or **Tommaso Guidi.**—B. S. Giovanni, in Valdarno, 21st December, 1401; D. Rome, about 1427-28; S. Masolino da Panicale (?); P. history and portraits. Masaccio, whose name is a combination of Maso, the abbreviation for Tommaso, with an addition which implies a sloven in dress and habits, was the son of a notary named Ser Giovanni di Simone Guidi. He was admitted into the Guild at Florence in 1421, two years before Masolino da Panicale (see notice of that painter). It is therefore not probable that Masolino was his master, as Vasari asserts; and, although the dates given are those adopted by Milanesi, it appears almost incredible

that Masaccio could have executed so many large and elaborate works as those attributed to him, not to mention easel pictures, in the course of a life which lasted only twenty-six years. Nevertheless, he seems to have reached, by force of natural genius, a degree of general excellence in composition, drawing, and all that contributes to superiority in painting, which has since been rarely surpassed; and he may be named as the forerunner of Raphael, who is said to have taken the figure of S. Paul when preaching at Ephesus from one painted by Masaccio, which was destroyed when alterations were made at S. Maria del Carmine, in 1675. From the time (1425) when Masolino went to Hungary, Masaccio must have been the chief painter employed there. In every respect his style was a great advance on that of Masolino. In composition, drawing, and colouring, there is the same improvement, and even the nimbus, which was formerly a disc behind the head, assumes the shape of an oval and slight line.

It is not necessary to dwell longer on the merits of a painter whose works are so well known. The following list will give the prices at which pictures attributed to him have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| A small triptych altar-piece, figures of saints ... ... ... ... | 1804 ... | 30 | 9 | 0 |
| The Miracle at the Founding of S. Maria Magdalen at Rome, from the Capella Pucci, Colonel Smith's sale ... ... ... | 1804 ... | 9 | 19 | 6 |
| Birth of S. John, Colonel Smith's sale ... ... ... ... ... | 1804 ... | 9 | 9 | 0 |
| S. Dominic (in tempera), from the Greville Collection, Ottley's sale ... ... ... ... ... | 1811 ... | 42 | 0 | 0 |
| Madonna Dictating to S. Bernard (bought in), Bammeville's sale ... | 1854 ... | 483 | 0 | 0 |
| S. George (whole length), with banner and shield ... ... ... ... | 1859 ... | 199 | 10 | 0 |
| Virgin and Child ... ... ... | 1859 ... | 68 | 5 | 0 |
| Crucifixion, Christ between two Thieves ... ... ... ... | 1859 ... | 29 | 8 | 0 |
| Portrait of young man, red hair, black dress, and cap ... ... ... | 1859 ... | 6 | 6 | 0 |
| Portrait of himself, brown dress, red cap, dark hair and eyes (now in National Gallery and attributed to Benozzo Gozzoli) ... ... | 1859 ... | 108 | 3 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Scene from the Life of S. Francesco de Paolo ... ... ... ... | 1859 | ... | 12 | 12 | 0 |
| The preceding six at Lord Northwick's sale. | | | | | |
| Portrait of Masaccio, long hair, black dress and cap, green background, on terra cotta, mentioned by Cinelli (from the Ceria Collection), Woodburn's sale ... ... ... | 1860 | ... | 54 | 12 | 0 |
| Portrait, présumé du peintre (à tempera), Pourtales-Gorgier's sale | 1865 | ... | 100 | 0 | 0 |
| The Last Supper, 12in. by 8½in. (now in the National Gallery), Duke of Hamilton's sale ... ... ... | 1882 | ... | 630 | 0 | 0 |
| Madonna and Child, 32in. by 25in., Graham's sale ... ... ... | 1886 | ... | 117 | 12 | 0 |

**Maso.**—*See* **Masaccio.**

**Maso da San Friano.**—*See* **Manzuoli.**

**Masolino da Panicale** or **Masolino di Christofano di Fino.**—B. Panicale di Valdelsa, 1383-84; D. probably 1447; S. Starnina; P. history and portraits. Vasari says that this artist also studied under Lorenzo Ghiberti, as he was not only a painter but a sculptor and an architect. He was the son of Christofano di Fino, who was by trade an "imbiancatore"—literally a white-washer—a business which probably then included the preparation of walls for fresco-painting.

Masolino was admitted on 18th January, 1423, into the Guild of the "Medici e Speciali" at Florence, which included painters, and still existed in that city in 1425. It is most probable that he then worked in the Brancacci Chapel at the Carmine. He next went to Hungary and remained in that country until 1427. While there he decorated a mausoleum for a Florentine, Filippo Scolari, a Ghibbeline who had emigrated into Hungary. Masolino was in the service of Branda Castiglione, Cardinal di S. Clementi, by whose orders he decorated a chapel in S. Clementi at Rome, according to Vasari, about 1420; and if this date be correct, it was after his return from Hungary that he executed for the same prelate the frescoes at Castiglione d'Olona, near the Lake of Como. Those in the church were done after 1428, and the date of the Baptistry is 1435. The former represent scenes from the life of the Virgin, the latter from the history of John the Baptist. Many of the figures are in the costume of the period when they

were painted, and may have been portraits. It is believed that Masolino also worked on the edifice both as an architect and as a sculptor. The frescoes in S. Clementi at Rome were formerly attributed to Masaccio. They are supposed to have been painted between 1420 and 1422, and represent events in the lives of S. Clement and S. Catherine of Alexandria. Although they show evidently that Masolino had advanced beyond his predecessors in drawing, in lineal and even atmospheric perspective, the frescoes in the Brancacci Chapel are those which have rendered the name of Masolino so famous, and caused him to divide with Masaccio and Filippino Lippi the glory of having produced those celebrated works.

The only easel picture which can be assigned to Masolino with any certainty represents a bishop laying the foundation-stone of a church. It is at Naples, and was formerly attributed to Gentile da Fabriano.

**Mason (George Hemming).**—B. Wetley, 1818; D. Hammersmith, 22nd October, 1872; S. ——; P. pastoral subjects and landscapes. He came of a good family in Staffordshire, and studied medicine, but abandoned it for art in 1844; and travelled with a brother through France, Germany, Switzerland, and Italy. He resided several years in Rome, where he and his brother were, for a time, dependent upon their own exertions. By 1855 Mason's prospects had improved, and he visited and contributed to the Exhibition in Paris in that year. He sent his first picture, "Ploughing in the Campagna," to the Royal Academy in 1857, and between that year and 1872 exhibited there twenty-five landscapes. After his return to England, in 1858, Mason exhibited "In the Salt Marshes, Campagna," and somewhat similar subjects from year to year, his last and greatest work being "The Harvest Moon," in 1872.

The scenes Mason painted in Italy are rich in colour and powerfully executed, the effect of the climate being well rendered. The same may be said of those he painted in England, the nature of our climate, although so different, being equally well shown. In 1868 Mason was elected an Associate of the Royal Academy. Two of his best works, "Girls Dancing by the Sea," now in Lord Wantage's Collection, and "The Harvest Moon," were etched by R. W. Macbeth.

Some of Mason's works which have been sold by auction have produced the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Girls Dancing by the Sea (Lord Wantage's picture), Benson's sale | 1874 ... | 850 | 0 | 0 |
| Nelle Maremme, Benson's sale ... | 1874 ... | 360 | 0 | 0 |
| Ploughing, Agnew's sale ... ... | 1874 ... | 84 | 0 | 0 |
| Tunhill Farm ... ... ... ... | 1874 ... | 73 | 10 | 0 |
| Landscape in Derbyshire, Benson's sale ... ... ... ... ... | 1880 ... | 84 | 0 | 0 |
| Returning from Milking (his last picture, unfinished), Benson's sale | 1880 ... | 39 | 18 | 0 |
| The Fountain ... ... ... ... | 1886 ... | 94 | 10 | 0 |
| Feeding the Calves (the same picture as Returning from Milking), Trist's sale ... ... ... | 1886 ... | 152 | 5 | 0 |

**Mason (William).**—B. ——; D. ——; S. ——; P. animals, races, and fairs. In 1786 this painter exhibited a picture, "The Review," at the Royal Academy, and he must have been in good repute as an artist at the time, as J. Jenkins and R. Pollard engraved horse-races after him, and Val. Green produced, in 1783, a fine mezzotint from his "Scenes in a Country Fair at Race-time."

**Massari (Lucio).**—B. Bologna, 1569; D. probably Bologna, 1633; S. Passerotti and the Carracci; P. history. After studying for some time at Bologna, Massari went to continue his studies at Rome. On his return to Bologna, he opened, in conjunction with Albano, a school which produced many excellent artists. Massari's works are in the style of the Carracci; the figures are very graceful, the colouring is bright, and they are well finished. The best are at Bologna, among them being "The Life of S. Benedict," in four pictures; "Marriage of S. Catherine," "Christ Appearing to the Magdalen," and "S. Gaetano." At Florence, in the Uffizi, there is also a Holy Family in a landscape by Massari. His pictures may easily be mistaken for those by Annibale Carracci.

**Massi (Giovanni).**—*See* **Gentile da Fabriano.**

**Massimo.**—*See* **Stanzioni.**

**Massys (Quentin).**—*See* **Metsys.**

**Mathon** or **Maton.**—*See* **Matton.**

**Matsys (Quentin).**—*See* **Metsys.**

**Matteo da Siena** or **di Giovanni.**—B. about 1435; D. 1495; S. ——; P. history. He was the son of a mercer of Borgo S. Sepolcro, who settled at Siena. Gradually he rose to be the

chief painter of the Sienese School of his time. In our National Gallery there is one of his works. In a sale at Messrs. Christie's, in 1883, a "Virgin and Child," 23in. by 17½in., by this master, produced £57 15s.

**Matthes of Aschaffenburg.**—*See* **Grünewald.**

**Matton, Mathon,** or **Maton.**—There were several Dutch painters of this name in the seventeenth century. Among them was a B. Matton, who is supposed to have been a pupil of Gerard Dou or Mieris. He painted similar subjects to theirs The following pictures by him have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Joueur de Violon, Le Roy d'Etiolles's sale ... ... ... | 1861 ... | 180 | 0 | 0 |
| Bergère endormie, Delessert's sale ... | 1869 ... | 25 | 0 | 0 |
| Le Trompette (signed), Scharf's sale | 1876 ... | 240 | 0 | 0 |
| Interior, woman with a duck, Levy's sale ... ... ... ... ... | 1876 ... | 189 | 0 | 0 |

**Maturino (B. C.).**—B. Florence, 1490; D. after 1527; S. Raphael Sanzio; P. history, portraits, and ornaments. He was employed by Raphael chiefly in ornamenting the loggie of the Vatican. He chose for his intimate friend Polidoro Caldara da Caravaggio (*see* **Caravaggio**), who was about his own age, and taught him what he knew of art so carefully that they were able soon to work together in decorating the exteriors of many palaces in Rome. This they did with subjects in chiaroscuro, the design being scratched into a lighter colour, so as to show a darker colour beneath it. Many of these works, which display great power of composition and drawing, were engraved by Cherubini Alberti, P. S. Bartoli, and others; but the originals have nearly all disappeared. "The Story of Perseus and Andromeda" is, however, still to be seen in the summer-house of the Palazzo del Bufalo.

Easel pictures by Maturino are exceedingly rare. There is, however, a "Crucifixion" attributed to him at Berlin, and at Col. Towneley's sale in 1877 a "Holy Family," 72in. by 144in., a lunette in fresco, was sold for £102 18s.

**Maubeuge.**—*See* **Mabuse.**

**Maximo (Il Cavaliere).**—*See* **Stanzioni.**

**Mayno (Juan Bautista).**—B. 1569; D. Madrid, 1649; S. El Greco; P. history and portraits. This painter was one of the best scholars of El Greco, at Toledo, where he was employed, in

1611, by the Chapter, on pictures for the cathedral. He became a Dominican monk in the Monastery of S. Pedro Martir in that city, his best pictures there being "S. Peter Weeping" and four scenes in the life of Christ. Mayno was invited to the court, and appointed drawing-master to the Prince (subsequently Philip IV.), and, later, to his son Balthazar Carlos, Prince of Asturias. It was Mayno who introduced Alonzo Cano at court, and used his influence in favour of other artists. In the Buenretiro he painted "The Capture of Brazil by Don Fedrique de Toledo," also for the theatre an allegorical composition, "The Reduction of the Revolted Province of Flanders," which is now in the museum at Madrid. Mayno appears to have imitated Paolo Veronese, and he coloured in the Venetian manner. Lope de Vega assigns him an honourable place in his "Laurel de Apolo."

**Mazo (Martinez).**—*See* **Martinez (Juan Bautista).**

**Mazzola, Mazzuola,** or **Mazzuoli.**—There were at least seven or eight painters of this name in Italy. The most known were the following:

**Mazzola (Filippo),** called Filippo dell' Erbette. — B. Parma, in the latter half of the fifteenth century; D. 1505; S. Giovanni Bellini and Antonello da Messina; P. sacred subjects, plants, and flowers. He was more successful in painting plants than in executing figures, and is chiefly to be remembered as the father of the celebrated artist Francesco Mazzola.

**Mazzola (Francesco Maria),** called Il Parmigiano.—B. Parma, 11th January, 1503-1504; D. Casalmaggiore, 1540; S. his uncles; P. sacred and mythological subjects. His father, Filippo, having died the year after Francesco was born, Francesco was brought up by, and studied art under, his uncles, Michele and Pier Ilario Mazzola, both of whom were able painters. At a very early age he painted remarkable works in tempera. After 1518, when Correggio settled in Parma, he studied the works of that great master, if he did not become his pupil. In 1523 Francesco went to Rome, where he was well received by Clement VII., and he remained there until the sack of that city in 1527. Soon afterwards he went to Bologna; but in 1531 he returned to Parma. Shortly after that time, he undertook to execute extensive frescoes in the choir of the church of S. Maria della Steccata, to be completed by 10th November,

1532. Although he had been paid money on account, at the end of five or six years he had made so little progress in the work that he was thrown into prison for breach of contract. He, however, escaped, and fled to Casalmaggiore, in the territory of Cremona, where he died shortly afterwards, on 24th August, 1540.

Although the length Francesco Mazzola gave to his figures and their limbs is occasionally an exaggeration, there is always something grand and noble in their action, as well as a general grace which he derived from Correggio. Of this the celebrated "Moses Breaking the Tables of the Law," in the church called the "Steccata" is the most striking example; but many of his pictures and drawings contain figures that are little less so. Of his altar-pieces the "S. Marguerita," now in the Academy at Bologna, is the most admired. His "Cupid Making a Bow" is in the gallery at Vienna. The colouring of some of Francesco's heads is somewhat red, otherwise it is generally soft and harmonious. It has been said that he was the inventor of etching. What is certain is that he was the first Italian painter who adopted that means of making his compositions more widely known.

Pictures by Francesco Mazzola have been sold as follow (most of them are in this country):

| | | £ | s. | d. |
|---|---|---|---|---|
| Mariage de S. Catherine, Julienne's sale ... ... ... ... ... | 1766 ... | 40 | 0 | 0 |
| Virgin, Jesus, and S. John, 48in., circular, Lebrun's sale ... ... | 1774 ... | 53 | 11 | 0 |
| The Repose, Lord Montford's sale ... | 1776 ... | 23 | 2 | 0 |
| Virgin, S. Catherine, Infant Christ, and S. John, 42in. by 38in., Sir J. Taylor's sale ... ... ... | 1787 ... | 425 | 5 | 0 |
| Holy Family and S. Catherine, Antrobus's sale ... ... ... | 1788 ... | 105 | 0 | 0 |
| L'amour sculptant son arc, Orleans sale in London ... ... ... | 1793 ... | 700 | 0 | 0 |
| Sainte Famille, Orleans sale in London ... ... ... ... | 1793 ... | 100 | 0 | 0 |
| A Boy with a Horn Book ... ... | 1800 ... | 40 | 0 | 0 |
| Madonna and Infant Christ, Sir W. Hamilton's sale ... ... ... | 1801 ... | 40 | 19 | 0 |
| Portrait of Parmigiano, from Capo di Monte, W. Y. Ottley's sale ... | 1801 .. | 682 | 10 | 0 |
| The Marriage of S. Catherine, from Borghese Palace, W. Y. Ottley's sale ... ... ... ... ... | 1801 ... | 1207 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin, Child, and S. John, from Orleans Collection, Clarke and Hibbert's sale ... ... ... | 1802 ... | 147 | 0 | 0 |
| Holy Family, from Orleans Collection, Udny's sale ... ... ... | 1802 ... | 66 | 3 | 0 |
| The Last Judgment, from Duke of Kingston's Collection ... ... | 1803 ... | 89 | 5 | 0 |
| Virgin and Child, from the Palazzo Rospigliosi ... ... ... | 1804 ... | 84 | 0 | 0 |
| Marriage of S. Catherine, from Orleans Collection, Froward's sale ... | 1807 ... | 105 | 0 | 0 |
| Infant Christ Standing in the Lap of the Virgin, engraved, Coxe's sale | 1807 ... | 136 | 10 | 0 |
| Marriage of S. Catherine, 120in. by 96in., from Orleans Collection, Bryan's sale ... ... ... | 1808 ... | 217 | 10 | 0 |
| Circe, Lebrun's sale ... ... ... | 1809 ... | 40 | 0 | 0 |
| The Entombment of Christ ... ... | 1811 ... | 246 | 15 | 0 |
| Venus and Cupid (a drawing), Coxe's sale ... ... ... ... ... | 1815 ... | 8 | 0 | 0 |
| Virgin and Child, S. John and the Magdalen, 26in. by 21in., Benj. West's sale... ... ... ... | 1820 ... | 375 | 0 | 0 |
| The Vision of S. Jerome, from Church of S. Salvatoria Lamo, at Rome, G. W. Taylor's sale ... ... | 1823 ... | 3302 | 10 | 0 |
| Virgin and Child, McGillivray's sale | 1825 ... | 199 | 10 | 0 |
| His own portrait, from Capo di Monte, 35in. by 25in., Lord Radstock's sale ... ... ... ... ... | 1826 ... | 840 | 0 | 0 |
| Holy Family, from Capo di Monte, 29in. by 24in., Lord Radstock's sale ... ... ... ... ... | 1826 ... | 546 | 0 | 0 |
| Holy Family, saints in adoration, Lord Carysfort's sale ... ... | 1828 ... | 63 | 0 | 0 |
| Holy Family and S. Francis, from Orleans Collection, Udny's sale... | 1829 ... | 157 | 10 | 0 |
| Virgin and Angel Teaching the Infant Christ to Read, from Orleans Collection, G. Hibbert's sale ... | 1829 ... | 72 | 0 | 0 |
| The Nativity, 16½in. by 14½in., Sir T. Lawrence's sale ... ... ... | 1830 ... | 112 | 7 | 0 |
| Portrait of one of the Medici in a fur dress, Vernon's sale ... ... | 1831 ... | 78 | 15 | 0 |
| Marriage of S. Catherine, from Borghese Collection, Morland's sale ... ... ... ... ... | 1832 ... | 157 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Marriage of S. Catherine, from Charles I.'s Collection ... ... ... | 1836 ... | 26 | 15 | 0 |
| Holy Family and Saints, from same collection ... ... ... ... | 1836 ... | 36 | 15 | 0 |
| Portrait of a nobleman, Sir S. Clarke's sale ... ... ... ... ... | 1840 ... | 53 | 11 | 0 |
| Virgin Seated, Infant Christ in her lap, Morant's sale ... ... | 1847 ... | 52 | 10 | 0 |
| Virgin Supporting Dead Christ, a bishop, angel, S. John, and two Marys, 102in. by 60in., Solly's sale | 1847 ... | 37 | 16 | 0 |
| A Study of Boys' Heads, Lord Ashburnham's sale ... ... ... | 1850 ... | 71 | 8 | 0 |
| Adoration des Bergers, Montcalm's sale ... ... ... ... ... | 1850 ... | 100 | 0 | 0 |
| Adoration of the Shepherds, from Farnese Palace, Lord Northwick's sale... ... ... ... | 1859 ... | 42 | 0 | 0 |
| Holy Family, Lord Northwick's sale | 1859 ... | 65 | 2 | 0 |
| Portrait of Cosmo de' Medici, green background, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 6 | 6 | 0 |
| Holy Family, Virgin, Magdalen, and Saint, Lord Northwick's sale ... | 1859 ... | 105 | 0 | 0 |
| Holy Family, S. John with Cross, Lord Northwick's sale ... ... | 1859 ... | 35 | 14 | 0 |
| Portrait of Baltazzar Castiglione, green background, Farrer's sale | 1859 ... | 52 | 10 | 0 |
| Madonna and Child, shield-shaped, 6in. by 10in., Duke of Hamilton's sale ... ... ... ... ... | 1882 ... | 241 | 10 | 0 |
| Portrait of Charles V. in armour, figure of Victory, and a boy with a globe, 72in. by 48in., Angerstein's sale ... ... ... ... | 1883 ... | 49 | 7 | 0 |
| Vision of S. Jerome, on copper (study for the picture in National Gallery), Sir P. Miles's sale ... | 1884 ... | 58 | 16 | 0 |
| Grace Triumphant, 22in. by 16in., Sir P. Miles's sale ... ... ... | 1884 ... | 46 | 0 | 0 |

**Mazzola** (**Girolamo**), called Bastarnolo.—B. Ferrara, about 1525; D. 1589; S. Dosso Dossi; P. history and portraits. This artist, who was called Bastarnolo from his father being a dealer in corn, was one of the best Ferrarese painters of his time, and was so constantly employed by his fellow-citizens that pictures by him are to be found in most of the public buildings of Ferrara.

**Mazzola (Girolamo)**, called Mazzolino.—B. S. Lazzaro, near Parma: D. Parma, after 1566: S. Francesco Mazzola: P. history and portraits. The name of this painter was Bedolo, but he was generally known by that of his father-in-law, Pier Ilario Mazzola. He studied under Francesco, until the latter went to Rome, and remained all his life at Parma. He had a son, Alessandro, who imitated his style. Pictures by Mazzolino are to be met with in many foreign galleries. He was a clever imitator of Correggio, and understood perspective well: but there is often a good deal of affectation in his figures, both in the positions and in the expression of the faces.

**Mazzolini (Ludovico) da Ferrara, or Il Ferrarese.**—B. Ferrara, about 1480-81: D. about 1528: S. Lorenzo Costa, Domenico Panetti, and Ercole Roberti de' Grandi; P. history and portraits. The works of this artist are usually of small dimensions and highly finished. The only ones of a larger size known are the Presepio in the Pinacoteca of Ferrara and one at Berlin. Mazzolini's colouring is rich and glowing, and he used gold on the high lights in his draperies. The architectural backgrounds in his pictures harmonise with that style of colouring. There are good examples of his work at Ferrara, Florence, Rome, Berlin, Dresden, and in the Louvre; and "The Holy Family" and "The Woman Taken in Adultery," by him, are in our National Gallery. At Berlin is "Christ Disputing with the Doctors," with figures the size of life, but his minute finishing does not add to its merit.

Pictures by Mazzolini have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Disputing with the Doctors, Ottley's sale ... ... ... | 1801 ... | 189 | 0 | 0 |
| Ecce Homo, from the Villa Aldobrandini ... ... .. ... ... | 1801 ... | 441 | 0 | 0 |
| The Woman Taken in Adultery, from the Villa Aldobrandini ... | 1804 ... | 64 | 1 | 0 |
| Virgin and Child, SS. Joseph and Francis, Humble's sale ... ... | 1812 ... | 73 | 10 | 0 |
| The Woman Taken in Adultery, with figures above, Beckford's (Fonthill) sale ... ... ... ... | 1823 ... | 122 | 17 | 0 |
| Christ Mocked, from the Villa Aldobrandini, Morland's sale... ... | 1832 ... | 100 | 16 | 0 |
| S. Joseph and the Virgin Discovering Christ in the Temple (painted for Cardinal Aldobrandini), Ottley's sale ... ... ... ... ... | 1837 ... | 120 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Passage of the Red Sea, dated 1521, 50in. by 63in. (engraved in D'Agincourt's work), Solly's sale | 1847 | 241 | 10 | 0 |
| The Circumcision of Christ, Conyngham's sale ... ... ... ... | 1849 | 147 | 0 | 0 |
| Passage of Red Sea, 50in. by 63in., Dernville's sale ... ... ... | 1850 | 231 | 0 | 0 |
| The Woman Taken in Adultery (Beckford's), Stokes's sale ... ... | 1853 | 115 | 10 | 0 |
| Christ among the Doctors (the Aldobrandini picture), S. Rogers' sale | 1856 | 525 | 0 | 0 |
| Christ in the Judgment Hall, Lord Northwick's sale ... ... ... | 1859 | 339 | 3 | 0 |
| Passage of the Red Sea (bought in), Domville's sale ... ... ... | 1863 | 261 | 9 | 0 |
| The Virgin seated, Bromley's sale ... | 1863 | 47 | 5 | 0 |
| Le Christ Présenté au People, Pourtales-Gorgier's sale ... ... | 1865 | 520 | 0 | 0 |
| Holy Family, S. Peter, and the Magdalen, Barker's sale ... .. | 1874 | 46 | 4 | 0 |
| The Magdalen, Barker's sale... ... | 1874 | 88 | 4 | 0 |

**Mazzolino.**—*See* **Mazzola (Girolamo).**

**Mazzuola** or **Mazzuoli.**—*See* **Mazzola.**

**McCulloch (Horatio).**—B. Glasgow, November, 1806; D. Edinburgh, 24th June, 1867; S. Knox; P. landscapes. His father was a weaver, but the son received a good education. Knox was a painter settled in Glasgow, and McCulloch became his pupil. McCulloch exhibited for the first time when he was twenty; he was elected an Associate of the Royal Scottish Academy in 1834, and a member in 1838. His only contributions to the Royal Academy in London were two landscapes in 1844. He painted the scenery of his native country with brilliancy, freshness, and truth. For the last twenty years of his life he lived in Edinburgh, and most of his pictures are still in Scotland. The following have, however, been sold by auction in London:

| | | £ | s. | d. |
|---|---|---|---|---|
| Loch Lomond, Moore and Co.'s sale... | 1866 | 118 | 13 | 0 |
| Cadzow Castle, Ellison's sale... ... | 1874 | 199 | 10 | 0 |
| The same subject ... ... ... | 1875 | 136 | 10 | 0 |
| Crookston Castle, 20½in. by 30in., Fleming's sale ... ... ... | 1879 | 90 | 6 | 0 |
| Loch Katrine, Harrison's sale ... | 1884 | 451 | 10 | 0 |

**McJan (Robert Roland).**—B. Scotland, 1803; D. Hampstead, 13th December, 1856; S. ——; P. Scotch subjects. McJan was

at first an actor, and gained a reputation in London by his clever performance of the "Dougal Creature" in "Rob Roy." During his engagement at the English Opera House he cultivated his taste for art, and he exhibited works in Suffolk Street in 1835 and 1837; also at the Royal Academy in 1836 and 1838. While engaged at Drury Lane in 1839 and 1840 he exhibited "A Highland Cateran" and "The Covenanter's Wedding." From that time McJan devoted all his time to painting, and from 1842 produced "Harold the Dauntless," a Highlander defending a pass; "The Battle of Culloden," "An Encounter in Upper Canada," and other pictures. The incidents are treated with much spirit. In all he exhibited thirty-nine works at the Royal Academy, the British Institution, and in Suffolk Street (thirteen at each).

Only the prices at which two of the pictures in oil by Robert McJan have been sold can be given, viz., "The Combat of Stone Ferry," £152 5s., and "Culloden," £64 1s.; both at Sir R. Martin's sale in 1875.

**McJan (Mrs. R. R., Fanny).**—This artist was the wife of the above, and for many years Mistress of the Government School of Design. Between 1835 and 1847 she exhibited, of pictures classed as "historical," ten at the Royal Academy, ten at the British Institution, and thirteen in Suffolk Street.

**McKensie (Mrs.).**—*See* **Landseer (Emma).**

**McKewan (David Hall).**—B. 1817; D. 2nd August, 1873; S. ——; P. landscapes. This painter in water-colours exhibited between 1836 and 1853 twenty-two drawings at the Royal Academy, two at the British Institution, and twenty in Suffolk Street. In 1848 he was elected a Member of the Institute of Painters in Water-colours, and he exhibited largely with that society. He published "Lessons on Trees in Water-colours." Drawings by him were sold at the following prices at the sale of his works after his death:

| | | £ | s. | d. |
|---|---|---|---|---|
| Dover Castle ... ... ... ... | 1874 ... | 63 | 0 | 0 |
| Eskdale ... ... ... ... ... | 1874 ... | 63 | 0 | 0 |
| Naworth Castle... ... ... ... | 1874 ... | 64 | 1 | 0 |
| Glen Callater ... ... ... ... | 1874 ... | 75 | 12 | 0 |
| Coire ... ... ... ... ... | 1874 ... | 68 | 5 | 0 |

**McLish.**—*See* **Maclise.**

**Meadows (J. Kenny).**—B. Cardiganshire, 1st November, 1790; D. August, 1874; S. ——; P. ——. He was the son of

a naval officer, and became known as a designer of illustrations for books. Of these the "Illustrated Shakespeare" is his best work. He exhibited occasionally both at the Society of British Artists and at the Royal Academy. For the last ten years of his life he received a pension from the Civil List.

**Mecarino.**—*See* **Beccafumi.**

**Meckenen, Mecheln,** or **Mecken (Israel von).**—There were two artists of this name, father and son, both of whom engraved, but the son also painted. They lived at Bocholt at the end of the fifteenth century. At Munich there are several paintings by the son, the principal merit of which is the colouring. At Neven's sale in 1879 "The Immaculate Conception," by Von Meckenen the younger, was sold for £75.

**Mecuccio.**—*See* **Beccafumi.**

**Medina (Jean Baptiste).**—B. Brussels, 1660; D. Edinburgh, 1711; S. François Duchâtel; P. history, portraits, and landscapes. This artist, having improved his style very much by studying the works of Rubens, came to England in 1686, where he painted portraits with some success; but, being invited to Scotland by the Earl of Leven, he went to that country and there painted many portraits of the nobility and the professors of surgery. He also designed the plates for an edition of "Paradise Lost," folio, 1688. He was knighted by the Duke of Queensberry, and remained in Scotland until his death. He was buried at Greyfriars. Some of J. B. Medina's portraits, which are painted in a bold, firm manner, have been engraved.

**Medina (John).**—B. probably at Edinburgh, 1721; D. Edinburgh, 27th September, 1796; S. ——; P. portraits and made copies. He was the grandson of Sir John (Jean Baptiste) Medina. Some of his works were exhibited in London in 1772-3. He was chiefly a copyist and restorer of old pictures, and repaired the pictures at Holyrood. Among his copies, he made many of the portrait of Mary Queen of Scots which is in that palace.

**Medley (Samuel).**—B. about 1769; D. after 1857; S. ——; P. history and portraits. At first this artist painted historical subjects, and he exhibited at the Academy in 1792 "The Last Supper." About 1797 he painted portraits and animals. Medley was a clever artist, and his picture, "The Medical Society of London," was engraved by Branwhite. Subsequently he became

a member of the Stock Exchange and made money. He was one of the founders of University College, London, and maternal grandfather of Sir H. Thompson the surgeon.

**Medula** or **Meldolla (Andrea)**, called Lo Schiavone.—B. Sebenico, in Dalmatia, 1522; D. Vicenza, 1582; S. ——; P. history and portraits. From the place of his birth, this artist was called "The Slave." Coming to Venice, he was either a pupil of Titian, or formed his style on that of Giorgione and Titian. It is said that those masters and Tintoretto praised his works, particularly for the colouring. After Medula's death his pictures were eagerly sought for, and among them are some small ones which still are examples of the finest Venetian colouring. His larger works have less merit, as the heads are often devoid of expression and the drawing is weak. All his works, however, sell rapidly at auctions.

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with figures representing the different stages of life, Sir W. Hamilton's sale ... ... | 1801 ... | 42 | 0 | 0 |
| Dead Christ supported by an Angel, from Orleans Collection, Duke of Bridgwater's sale .. .. | 1802 ... | 136 | 10 | 0 |
| Holy Family and S. Elizabeth, in a landscape, Graves's sale ... ... | 1803 ... | 262 | 0 | 0 |
| Birth of S. John, Craig's sale... ... | 1812 ... | 115 | 10 | 0 |
| Christ Entering the Temple, Hope's sale ... ... ... ... ... | 1816 ... | 42 | 10 | 0 |
| Ecce Homo, five figures, Udney's sale | 1829 ... | 76 | 13 | 0 |
| The Nativity, Webb's sale ... ... | 1829 ... | 38 | 17 | 0 |
| Birth of Jupiter, Lord Mulgrave's sale | 1832 ... | 78 | 15 | 0 |
| Apollo and Daphne, Geddes's sale ... | 1845 ... | 28 | 0 | 0 |
| Rape of Europa, Geddes's sale ... | 1845 ... | 78 | 15 | 0 |
| Christ and the Woman of Canaan, Geddes's sale ... ... ... | 1845 ... | 83 | 0 | 0 |
| Holy Family, Geddes's sale ... ... | 1845 ... | 72 | 0 | 0 |
| Birth of Jupiter, Hickman's sale ... | 1847 ... | 29 | 0 | 0 |
| A long line of heads looking down from a gallery upon a spectacle, Lord Ashburnham's sale... ... | 1850 ... | 90 | 6 | 0 |
| Dead Christ on the Lap of the Virgin, two angels, 75in. by 49in. (bought in), Sir J. Murray's sale... ... | 1852 ... | 262 | 10 | 0 |
| Bathsheba at the Bath, Lord Northwick's sale... ... ... ... | 1859 ... | 33 | 12 | 0 |
| Death of Adonis, Lord Northwick's sale | 1859 ... | 6 | 6 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Mars and Venus, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 9 | 9 | 0 |
| Entombment, W. Angerstein's sale ... | 1883 ... | 81 | 18 | 0 |
| The Nymph Lara, 10in. by 36in., Graham's sale ... ... ... | 1886 ... | 115 | 10 | 0 |

**Mee (Anne).**—B. ——; D. 28th May, 1851; S. ——; P. miniatures. Mrs. Anne Mee was the daughter of John Foldsone, who died in 1783. She received a good education, and must have begun to practise as a miniature-painter when very young, as she exhibited for the first time in 1804. In all, between that year and 1837, there appeared of her works thirty-nine at the Royal Academy and three at the British Institution. She was very much employed by George IV., when Prince of Wales, and many of the miniatures she painted for him are in the Royal Collection at Windsor.

**Meel.**—*See* **Miel.**

**Meer (Van der), or Vermeer.**—This name was that of an old family at Haarlem, which produced several artists. Gerrit Jansz van der Meer was Burgemeester of that city in 1453, his son Jan in 1465, and Nicolaas (another member of the family) in 1614. Of the artists the principal were the following:

**Meer (Barend van der).**—B. Haarlem; D. ——; S. ——; P. still-life. He was probably the second son of the elder Jan, and seems to have married a daughter of Cornelius du Sart. There is a picture of fruit, etc., by him at Vienna. In 1797 a picture of still-life, fruits, etc., which was signed "J. B. Vermeer," was sold at Amsterdam.

**Meer (Catherine van der).**—B. Haarlem; D. ——; S. ——; P. genre. She may have been a sister of the above Barend. A picture by her, representing a boy giving water to a bird in a cage, was sold at Amsterdam in 1783. It was painted in the style of Gaspar Netcher.

**Meer (Izac van der).**—There were two painters of this name. In 1620 one was living at Alkmaar, and he was alive in 1635. Another was admitted into the Guild of S. Luke in 1661, and was alive in 1702.

**Meer (Jan van der),** called the elder. — B. Haarlem, 22nd October, 1628; D. Haarlem, February, 1691; S. his father; P. sea-pieces, battles, landscapes, and animals. This Jan was the son of

another of the same Christian name, and at his baptism, besides his father, there was another Jan, who was probably his grandfather and also a painter, as at a sale in Amsterdam on 29th September, 1802, there was a picture signed "J. v. d. Meer," and dated 1600. His father was a dealer in works of art as well as a painter. The son's marine subjects are drawn and coloured with delicacy, and the figures in his battles are full of energy and motion.

**Meer** (**Jan van der**), called the younger.—B. Haarlem, **1656**; D. Haarlem, 28th May, 1705; S. his father and Berchem; P. landscapes and animals. This Jan married, on 23rd February, **1683**, Maria, the sister of Cornelius du Sart, the painter, and was inscribed on the register of S. Luke in the same year under the name of Jan Vermeer de Jonge.

There are pictures by this artist at Amsterdam, at Rotterdam, and especially at Berlin, several of which are dated. The landscapes are exceedingly well painted, and he excelled in representing sheep: they are generally very much worked up. He etched also in a very superior manner four landscapes, and "A Ewe Suckling a Lamb." The originals are very scarce, and they have been very closely copied.

Pictures by this artist have been sold as under:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Sheep in a landscape, Guy Head's sale ... ... ... ... ... | 1802 | ... | 5 | 5 | 0 |
| Landscape, Van der Pot's sale ... | 1808 | ... | 75 | 0 | 0 |
| A view on the Rhine, Hastings's sale | 1840 | ... | 15 | 4 | 6 |

**Meer** (**Jan van der**).—B. Schoonhoven: D. Utrecht, **1664**; S. ——; P. portraits and life-size figures. He belonged to the family at Haarlem. His parents came from Rotterdam. He was the Dean of the Guild of S. Luke at Utrecht in 1664. This artist lost his property by the invasion of the French, to indemnify him for which he was appointed Controller of the City of Utrecht. He drew well and coloured vigorously. His chief works are the portraits of the Regents in the Fundatie Huis at Utrecht.

**Meer** (**Jan van der**), of Delft.—*See* **Vermeer** (**Jan**).

**Meeren.**—*See* **Meire** (**Gerard**).

**Mehus** (**Lieven** or **Livius Meus**).—B. Oudenarde, **1630**; D. Florence, 1691; S. Pietro da Cortona; P. history and mythology.

He was one of the best scholars of his master, and was employed with Ciro Ferri in decorating the Palazzo Pitti and other buildings in Florence.

**Meire** or **Meeren** (**Gerard** or **Geeraert van der**).—B. Ghent, early in the fifteenth century; D. Ghent, after 1474; S. Van Eyck; P. sacred subjects and portraits. Hubert van Eyck died in 1426, and Jan, his brother, in 1440; therefore, if Van der Meire was a pupil of the Van Eycks, he must have been born before 1450, the date given as that of his birth by some authors. Gerard was inscribed as the son of Pieter, also a painter, in the Register of the Guild of S. Luke at Ghent, in 1452, and he is mentioned as "Juré" in 1474. This is apparently all that is known about Gerard, whose pictures approach nearer to those of the Van Eycks than those of any other painter. Many of them were destroyed by the iconoclasts, yet there remain a triptych in the Church of S. Bavon, at Ghent, a "Visitation" and an "Epiphany," at Berlin, and "The Exhumation of S. Hubert," in our National Gallery, which have been attributed to him.

At Heath's sale, in 1880, a "Virgin and Child Enthroned with Saints, in a landscape," 36in. by 48in., attributed to Gerard van der Meire, produced £267 15s.

**Meire** (**Jan van der**).—B. Ghent; D. ——; S. Van Eyck; P. history and portraits. According to Immerzeel, this artist was the brother of Gerard van der Meire, and painted for Charles the Bold, Duke of Burgundy, a picture of "The Installation of the Order of the Golden Fleece." He must, however, be wrong in saying that Jan accompanied the Duke in his campaigns, and died at Nevers in 1471, as it appears from the Register of the Guild of S. Luke at Ghent that he was a Master in 1436, Juré in 1447 and 1457, and Dean in 1473 and 1477. A most interesting discovery has, moreover, been made relative to the triptych so often described as the work of King René: Mr. Alfred Michiels has proved, from a letter written by King René, that it was painted by Jan van der Meire, and that the figures on the wings of the triptych, which is in the Church of S. Sauveur, at Aix, in Provence, represent that king, his wife, and their patron saints.

**Meissonier** (**Jean Louis Ernest**).—B. Lyons, 21st February, 1815; D. Poissy, 31st March, 1891; self-taught; P. genre and portraits. The father of this celebrated artist

dealt in drugs and colonial produce. His mother was, like Van Dyck's, an artist; she was a pupil of Mme. Marie-Victoire Jaquotot, the artist who painted some of the finest productions of the manufactory of china at Sèvres, under the First Empire. It has been asserted that Meissonier's mother died when he was a boy, and that she could not have had much influence in inducing her son to become a painter; but the testimony of the younger Dumas, who was the intimate friend of Meissonier, proves that this is a mistake, as he cites the remarks Meissonier addressed to him when showing Dumas some small paintings by his mother. Meissonier's words were: "C'est de là que je suis parti, me disait-il. C'est à elle que je dois d'avoir aimé la peinture. C'est elle qui m'a initié aux premiers éléments de mon art. Les premiers conseils que j'ai reçus, et si vous saviez comme ils étaient justes, c'est elle qui me les a donnés."*

Equally certain is it that Meissonier's father opposed his wish and efforts to become an artist, and desired him to continue to be his assistant in his "magasin," which appears to have been in reality a shop in Paris. Dumas gives the words in which the elder Meissonier expressed his disapproval, and his intention, in order that his son might not die of hunger, to allow him 15 francs per month (about 5d. a day), with the privilege of coming to dine with him when he could not find a dinner elsewhere. Meissonier at that time inhabited, with his friend Steinheil (who painted later in La Sainte Chapelle of the Palais de Justice in Paris), a room in which the want of the common necessaries of life was often felt. Steinheil then earned only 28 francs per month. They endeavoured to increase their means, Steinheil by giving lessons in drawing, and Meissonier by trying to sell to dealers his small drawings in pen or pencil for five or ten francs, which were refused ninety-nine times out of a hundred.

The natural firmness of Meissonier's character already showed itself under these trying circumstances, and when he went to his father's, even when nearly starving, he would choose the time when the dessert and coffee were on the table, and, in reply to his father's inquiry if he had dined, would answer, "Yes; I am come to take coffee with you." The father, however, occasionally bought one of his son's drawings. But Meissonier's evenings

* "These drawings are the point from which I started. It is to her that I owe my love of painting. It was she who taught me the first elements of my art. From her I received the first advice. If you only knew how correct it was, and it was she gave it me."

were then more generally spent at the residence of Steinheil's mother, where, while she worked and the two youths drew, Steinheil's sister, whom Meissonier married later, played the piano. It is clear, therefore, that Meissonier had even then the strongest stimulants to work—poverty and love. Yet, although known as a designer of illustrations, it was not until 1834, when he was eighteen, that a picture by him appeared on the walls of the Salon, and that Meissonier can be said to have started on his very successful career as a painter. Even in 1838 he sold his picture of "A Priest Attending a Sick Man" to the Duke of Orleans for £20, and after he had received a third-class medal (in 1840), he, in 1841, sold his "Chess Players" to M. Paul Périer for £80. In that year Meissonier obtained a second-class medal. His great natural talents, combined with wonderful industry, then began to bear fruit.

Regarding his habits of life, it is sufficient to say that he rose at daybreak in summer and before it in winter, and then revised severely his work of the previous day. Having eaten a piece of bread and an apple, Meissonier then worked at a picture, with only a favourite greyhound as a companion, until luncheon time. At twelve he usually ate some bread with a little ham or sardines and a cup of tea, which he made himself. At seven he received his friends and dined, yet often drew in the evening. His favourite recreations were riding on horseback in the forest of S. Germain, boating, and swimming. Such was his life, whether he was at Paris, at Poissy (where he lived latterly), at Antibes (at which place he passed some winters), or at Venice (which he visited several times). Up to the time of his death he also usually worked for hours in the open air, even during severe frosts.

Meissonier appears to have taken little interest in general politics. His great passion was for Art and the glory of France. They inspired him with some of his most successful efforts to represent the actors on the scene in the days of Napoleon I. He worked for ten years on his picture of "La Charge de Friedland." Under Napoleon III. he was present at the Battle of Solferino, and studied even the landscape carefully. In 1870, he hoped to paint fresh victories won by the French. Even after their first misfortunes he passed a considerable time at Metz with the garrison, which still hoped for ultimate success, and during the siege of Paris envied the gallant Henri Reynault his death. From that time until his death Meissonier lived principally at Poissy, of which place he was mayor.

The last picture Meissonier painted was "1806," which he did not complete. It was engraved by Jules Jacquot.

This artist's last illness was not a long one, and Dumas, who was present when he died, describes his death in a few striking words. He says, "He looked Death full in the face as he had always done everything; beheld it, with all his intelligence and faith, in its true proportions and true perspectives, and he surrendered to God the child-like soul which he had received from Him, and of which he had made so noble a use." He was buried at Poissy. His wife, a son (an artist), and two daughters survived him.

Meissonier was short and slender, but wiry and full of energy. His eyes were bright and piercing, and his manner of speaking was abrupt. He was somewhat shy with strangers, yet a most genial companion with his intimate friends. His industry was unceasing, for besides designing and painting, he modelled, and produced etchings and lithographs. Two exhibitions of his works have been held in Paris, one in 1884 and another in 1893. At the latter the number of works exhibited amounted to nearly 1500.

If an opinion on such a subject may be expressed, Meissonier appears to have formed his style of designing and drawing rather by the study of the designs of Michael Angelo and the great Italian masters of the sixteenth century, than by that of their more finished works; and, in painting, to have improved on the decided handling of the painter on china, by seeking to acquire the clear colouring, light touch, and high finishing of the best Dutch masters. Yet, like Gerard Dou, he was never satisfied with what he did, and Dumas says that when Meissonier painted his portrait after forty sittings, and the portrait was about to be sent to the Salon of 1877, Meissonier said to him: "When it comes back from the Salon you must give me twenty sittings more. It is not what it ought to be." It is not wonderful, therefore, that Meissonier painted so few women.

Prices which may be called enormous have been paid for some of Meissonier's pictures, especially in the United States. One of the finest, "La Rixe," painted in 1854, was at the Salon when Prince Albert visited Paris in 1855. He admired it so much that the Emperor bought it of Meissonier, or rather from a gentleman to whom the artist had promised it, for £800, and presented it to the Prince. It is now in the Queen's private collection.

Pictures in oils by J. L. E. Meissonier have been sold by auction in London as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Lecteur, 8½in. by 5½in., from the Veron Collection, Uzielli's sale | 1861 | 212 | 2 | 0 |
| Puritan Soldier, from the Demidoff Collection, Morby's sale ... ... | 1864 | 252 | 0 | 0 |
| The Tired Cavalier (bought in), Morby's sale ... ... ... | 1868 | 220 | 10 | 0 |
| The Smoker, Dillon's sale ... ... | 1869 | 399 | 0 | 0 |
| Le Cavalier, Everard's sale ... ... | 1870 | 409 | 10 | 0 |
| The Standard-bearer, Fox's sale ... | 1877 | 777 | 0 | 0 |
| The Sentinel, Everard's sale ... ... | 1879 | 735 | 0 | 0 |
| The Commercial Traveller, 15in. by 9½in., dated 1872, C. Kurtz's sale | 1880 | 1312 | 10 | 0 |
| Napoleon I. in the Campaign of Paris, signed and dated 1862, 12½in. by 9½in., Ruskin's sale ... ... | 1882 | 6090 | 0 | 0 |
| The Corporal of the Guard, dated 1876, Arbuthnot's sale ... ... ... | 1882 | 514 | 10 | 0 |

For water-colours by Meissonier the following prices have been paid :

| | | £ | s. | d. |
|---|---|---|---|---|
| The Empress Eugénie Receiving a Deputation at Nancy (bought in), Brooks's sale ... ... ... | 1871 | 462 | 0 | 0 |
| The Sentry, 3in. by 5in., Gambart's sale ... ... ... ... ... | 1871 | 32 | 11 | 0 |
| A French Sentinel, Hartmont's sale... | 1873 | 26 | 5 | 0 |
| L'Attente, 13½in. by 7½in., Kurtz's sale ... ... ... ... ... | 1880 | 420 | 0 | 0 |
| The Smoker, in jack boots, black cocked hat, and drab coat, 13in. by 18in., C. Gurney's sale ... | 1883 | 735 | 0 | 0 |

**Meldolla.**—*See* **Medula.**

**Melone** or **De' Meloni (Altobello).**—B. Cremona; D. ——; S. probably Boccaccio Boccaccino; P. history and portraits. This painter is chiefly known by some frescoes in the cathedral of Cremona, but there is in our National Gallery a picture by him representing "Christ and the Disciples on the Way to Emmaus," which was formerly in the Carmelite Church of S. Bartolomeo at Cremona.

**Melozzo (Francesco),** called Da Forli. — B. Forli, in Romagna, 8th June, 1438; D. Forli, 8th November, 1494; S. ———; P. history and portraits. The grounds on which the name of this painter is given as "Degli Ambrosi" are insufficient. In reality very little is known of his career. He was

contemporary with Benozzo Gozzoli, with whose works his have been confounded. In 1472 he was in Rome, and there painted for Cardinal Riario, nephew of Sixtus IV., the tribune of the Church of the S. Apostoli, but only a fragment of his work is preserved in the Palazzo Quirinale. In the Vatican Gallery is another of the "Installation of B. Sacchi by Sixtus IV. as Prefect of the Vatican Library," which contains many portraits. Melozzo is supposed to have also painted for Frederigo of Montefeltro, Duke of Urbino, a series of portraits now in the Louvre.

Giovanni Santi, of Urbino, the father of Raphael, in his "Chronica," praises the skill in perspective of his friend Melozzo, and this artist appears to have been the first who adopted the manner of drawing foreshortened figures on ceilings. In colouring, finish, and other points his works are also remarkable. In the Gallery at Berlin are some of the pictures with which Melozzo adorned the library in the Castle of Urbino, and two of them, representing "Rhetoric" and "Music," are in our National Gallery. They are supposed to have been painted about 1480.

Pictures by Melozzo very seldom appear in sales; but one of no great importance, which belonged to Lord Northbrook, representing "The Virgin and Child with SS. John and Benedict," produced £6 6s. in 1859.

**Melzi (Francesco).**—B. Milan, probably 1492-3; D. Milan, after 1566; S. Leonardo da Vinci; P. portraits. Francesco Melzi was of a noble family in Milan, and a pupil of Leonardo in the sense that any amateur is a pupil of the master who teaches him to draw. There is no evidence that he was a professional painter. He was, however, the devoted friend of Leonardo, and, being much the younger of the two, appears to have looked up to that master as to a father. He accompanied Leonardo to France, and when the latter was dying at Cloux, he bequeathed to Melzi the money that was due to him from the French Government, and all his papers, drawings, and unfinished works. There is at Berlin a "Vertumnus and Pomona," which was formerly attributed to Melzi, but on very uncertain grounds.

**Memlinc** or **Memling (Hans)**, not Hemlinc or Hemmelinck.—B. Mayence, 1430-35; D. Bruges, 11th August, 1494; S. Roger van der Weyden; P. history and portraits. It has been assumed that this celebrated artist was born at Memling, near Aschaffenburg, in Germany, or at Memelynck, in Holland; but has not been proved. His father may have been born at

Memling. It is very uncertain if Memlinc joined the army of Charles le Téméraire and returned to Bruges in 1477, wounded and in great distress, as has been said; but he was certainly settled at Bruges in 1478, and probably some years earlier. His name appears in 1480 among those of the burgesses of that city who advanced money to carry on the war between the Emperor and the King of France, and he was in possession of several houses. He was also married; his wife, named Anne, died in 1487, leaving three children—two boys and a girl.

Pictures by Memlinc are to be found in all the great galleries in Europe, and occasionally in private collections. They are too numerous to admit of giving a complete list of them. In the opinion of good judges, Memlinc's works are superior to those by any of the old Flemish masters in invention, composition, drawing, colouring, and general execution. They almost invariably have been sold for high prices when they have appeared at auctions.

| | | £ | s. | d. |
|---|---|---|---|---|
| The Death of the Virgin, 15½in. by 14in., Sir T. Lawrence's sale ... | 1830 ... | 74 | 11 | 0 |
| La Chapelle de Charles Quint. (This represents Christ dead, supported by the Virgin, with SS. John and Joseph. On the wings are Christ appearing to Mary, and the Virgin and Child. Charles V. took this picture with him in all his campaigns, and it was placed on the altar at Mass. It was found in the Cathedral at Burgos by Vicomte d'Armagnac, on the entry of the French army into that city in 1809), Vicomte d'Armagnac's sale... ... ... | 1836 ... | 325 | 10 | 0 |
| The Death of the Virgin, from Sir T. Lawrence's Collection, Zachary's sale ... .. ... ... ... | 1838 ... | 84 | 0 | 0 |
| La Vie de S. Bertin .. ... ... | 1850 ... | 1950 | 0 | 0 |
| S. Jean Baptiste et Marie Madeleine (two) ... ... ... ... | 1850 ... | 410 | 0 | 0 |
| S. Etienne et S. Christophe (two) ... | 1850 ... | 395 | 0 | 0 |
| Repos en Egypt... ... ... ... | 1850 ... | 220 | 0 | 0 |
| Portrait d'une dame ... ... ... | 1850 ... | 438 | 0 | 0 |
| S. Luc ... ... ... ... ... | 1850 ... | 75 | 0 | 0 |

The preceding six in the King of Holland's sale.

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| The Decollation of S. John. Gibbs's sale ... ... ... ... | 1850 | ... | 84 | 0 | 0 |
| Virgin and Child enthroned, two angels with crowns, SS. Catherine and Margaret. Woodburn's sale... | 1853 | ... | 127 | 11 | 0 |
| A triptych, Nativity, Adoration of the Magi, etc., Gardner's sale ... | 1854 | ... | 200 | 0 | 0 |
| Virgin enthroned, Infant turning leaves of a Missal, the Hospital of S. John at Bruges seen through the windows, 20in. by 14in., Bernal's sale ... ... | 1855 | ... | 95 | 11 | 0 |
| Portrait of the artist in the dress of the Hospital of S. John at Bruges, 12in. by 8in., dated 1462, engraved now in National Gallery, S. Rogers's sale ... ... | 1856 | ... | 90 | 6 | 0 |
| Abbess Presenting a Nun, S. Rogers's sale ... ... ... ... ... | 1856 | ... | 178 | 10 | 0 |
| A knight standing behind another kneeling, S. Rogers's sale ... | 1856 | ... | 89 | 0 | 0 |
| S. Sebastien, Valardi's sale ... ... | 1857 | ... | 800 | 0 | 0 |
| A triptych, Virgin holding Child and Angel on each side, two Angels with crown, SS. John, Agnes, Lawrence, and Barbara Earl of Shrewsbury's sale... ... ... | 1857 | ... | 102 | 18 | 0 |
| S. John in the Island of Patmos, Blake's sale ... ... ... | 1858 | ... | 29 | 10 | 0 |
| Portrait, in profile, of Mary of Burgundy, Lord Northwick's sale ... ... ... ... | 1859 | ... | 37 | 16 | 0 |
| Marriage of S. Agnes, S. Catherine offering flowers, Lord Northwick's sale ... ... ... ... ... | 1859 | ... | 32 | 11 | 0 |
| Triptych, 200 figures, a Miracle of Christ, Smallbone's sale ... ... | 1859 | ... | 105 | 0 | 0 |
| S. Sebastien (the above picture), Valardi's sale ... ... ... | 1860 | ... | 505 | 0 | 0 |
| Vierge et l'Enfant, Weyer's sale ... | 1862 | ... | 690 | 0 | 0 |
| Adoration of the Magi, Brett's sale... | 1864 | ... | 451 | 10 | 0 |
| Triptych, Crucifixion; Portraits of Sforza and Bianca Visconti, the Duke of Burgundy, with saints, Middleton's sale ... ... ... | 1874 | ... | 910 | 0 | 0 |
| The Virgin and Child, Middleton's sale ... ... ... ... ... | 1874 | ... | 63 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Madonna and Child enthroned, SS. Catherine and Margaret, angel, in landscape, Barker's sale ... | 1874 ... | 1281 | 0 | 0 |
| S. John the Baptist, donor, and S. George, Heath's sale ... ... | 1880 ... | 152 | 0 | 0 |
| Altar-piece, Pietà, SS. James and Christopher, Heath's sale ... | 1880 ... | 246 | 15 | 0 |
| Portrait of a lady as a Magdalen, standing, 18in. by 12in., Sir H. Englefield's sale ... ... ... | 1883 ... | 54 | 12 | 0 |
| Virgin Enthroned with Infant Saviour ... ... ... ... | 1888 ... | 750 | 0 | 0 |
| Virgin Enthroned, etc., Revelstoke's sale ... ... ... ... ... | 1893 ... | 1155 | 0 | 0 |
| Portrait of a Man ... ... ... | 1894 ... | 425 | 0 | 0 |

**Memmi (Simone).**—*See* **Martini.**

**Mengs (Anton Raffael).**—B. Auszig, in Bohemia, 12th March, 1728; D. Rome, 29th June, 1779; S. his father; P. history, fable, and portraits. This artist's father, a Dane, whose name was Israel, was one of the Court painters at Dresden. The son went to Rome in 1740, and remained there for three years. There he made copies in miniature of the works of Raphael, which were sent to Dresden. He also studied under Mario Benefiali and Sebastiano Conca. On his return to Saxony he was appointed one of the painters to the King. Nevertheless, he again visited Rome, and while there married Margaretha Quazzi, a beautiful peasant girl, who sat to him as a model. Mengs was then anxious to remain in Italy, but his father insisted on his returning to Saxony, which he did in 1749. The tyranny of his father induced him to leave Dresden once more, but when he was again in Rome the embarrassed state of the King's finances caused the pension Mengs received to be stopped, and he was obliged to support his family by working at very low prices. It was then that he made copies of some of Raphael's works for the Duke of Northumberland. In 1754 Mengs was made Director of the New Art Academy in Rome. A visit to Naples caused him to be called to Madrid, and in 1761 he was made painter to Charles III. He was again in Rome in 1769, in Madrid in 1773, and finally, in 1777, settled in Rome, where he lost his wife and died shortly after her.

Mengs worked better in fresco than in oil, and fell little short of being a great painter—perhaps because his art was the result of careful education rather than of any natural aptitude for it.

Of his works, two of the best are "Apollo and the Muses," a fresco, in the Villa Albani in Italy; and "The Nativity," in oil, in the Royal Collection of Spain. Mengs also painted in miniature, and was the author of some works on art, which have been translated into several languages.

Very few of the pictures in oil by Mengs have produced high prices when offered at auctions, as may be seen by the following list:

| | | £ | s. | d. |
|---|---|---|---|---|
| Sophonisbe, La Reynière's sale ... | 1795 .. | 80 | 0 | 0 |
| The Ascension of Christ, finished sketch for his picture at Dresden | 1795 .. | 14 | 14 | 0 |
| His own portrait ... .. . | 1801 ... | 1 | 1 | 0 |
| Head of a Madonna . . ... | 1802 ... | 15 | 15 | 0 |
| Head of an Old Man ... .. ... | 1802 ... | 78 | 15 | 0 |
| The Rape of the Sabines, from Lord Egremont's Collection, Panton's sale ... ... .. ... ... | 1810 ... | 31 | 10 | 0 |
| Le Parnasse, Lebrun's sale ... ... | 1810 ... | 40 | 0 | 0 |
| Head of S. John, Hope's sale ... | 1816 ... | 6 | 16 | 6 |
| Garden Scene, with Rinaldo and Armida, McGillivray's sale ... | 1825 ... | 54 | 12 | 0 |
| The Nativity, 42in. by 60in., Tarral's sale ... ... ... ... ... | 1847 ... | 53 | 6 | 0 |
| Madonna di Foligno, Lord Northwick's sale ... ... ... ... | 1859 ... | 110 | 5 | 0 |
| Portrait of Charles III. of Spain, Péreire's sale ... ... ... | 1872 ... | 33 | 0 | 0 |

**Mercier (Philip).**—B. Berlin, 1689; D. 18th July, 1760; S. Berlin Academy; P. portraits. This painter studied also in France and Italy. He came to England with Frederick Prince of Wales, who appointed him his painter; lived afterwards in Covent Garden, and painted many portraits and scenes of familiar life. Among his portraits was one of Peg Woffington, which is at the Garrick Club. Some of his pictures were engraved. Mercier occasionally painted groups of figures in the manner of Watteau, and was very successful in representing faces on which there was a smile.

**Mercurius.**—*See* **Roos (Philipp Peter).**

**Messina (Antonello da).**—*See* **Antonello da Messina.**

**Messinese (Il).**—*See* **Avellino.**

**Messys (Quentin).**—*See* **Metsys.**

**Metsu** or **Metzu (Gabriel).**—B. Leyden, 1630; D. Amsterdam, buried 24th October, 1667; S. his father and Gerard Dou; P. history, genre, and portraits. This artist, one of the best painters of the Dutch school, was the son of Jacques Metsu, a Flemish painter, of whom little is known except that he settled at Leyden and was thrice married. Jacques' third wife was Jacquemijntgen Garnijers, the widow of the painter F. de Gremault. She was herself an artist, and Gabriel Metsu was their son. He was inscribed as a master in the Guild of S. Luke at Leyden, on 18th March, 1648. In 1650 he settled at Amsterdam, of which city he became a burgess in 1659, and he is said to have been on friendly terms with Jan Steen. In 1658 he married Isabella Wolff, of Enkhuizen. The latest date on any of his pictures is 1667. In 1658 he was operated upon for stone, and it is probable that he died of that disease in 1667.

As an artist, Metsu takes a very high position in the Dutch school. His compositions are remarkable for the clever arrangement of the figures and the management of light and shade. His drawing was not inferior in elegance or correctness to that of Van Dyck. His colouring was thoroughly harmonious, and if his touch is broader than that of Gerard Dou, he finished his pictures with a care that approached very nearly to that which characterised his master's work.

The pictures by Metsu are by no means numerous, and are very valuable. His signature consisted of the Roman letters G and M combined. The following is a list of nearly all those which have been sold by auction since 1741. Many of them have been engraved.

| | | £ | s. | d. |
|---|---|---|---|---|
| Un homme et une jeune femme, De Carignan's sale ... ... ... | 1742 ... | 50 | 0 | 0 |
| La Malade, Julienne's sale ... ... | 1767 .. | 240 | 0 | 0 |
| Dame se lavant les mains, Gaignat's sale ... ... ... ... | 1768 ... | 220 | 0 | 0 |
| Dame en robe rose et jupe de satin blanc, Choiseul's sale ... ... | 1772 ... | 255 | 0 | 0 |
| La Leçon de Chant, Choiseul's sale | 1772 ... | 275 | 0 | 0 |
| La Marchande de Poisson, Dubarry's sale ... ... ... ... ... | 1774 ... | 100 | 0 | 0 |
| Le Marché aux Herbes à Amsterdam, Blondel de Gagny's sale ... ... | 1776 ... | 1035 | 0 | 0 |
| Le Corset Rouge, et Le Corset Bleu (a pair), Randon de Boisset's sale | 1777 ... | 520 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Jeune femme assise dessinant, Poullain's sale ... ... ... | 1780 | ... | 200 | 0 | 0 |
| A traveller on a grey horse at the door of an inn, and its mistress, a French nobleman's sale ... | 1790 | ... | 210 | 0 | 0 |
| Traveller at an inn-door, taking a glass of wine, from Duc de Quesney's Collection ... ... | 1794 | ... | 87 | 10 | 0 |
| Halt of a Traveller (see "La Galerie Lebrun"), Morland's sale ... | 1799 | ... | 68 | 5 | 0 |
| Halt of a Traveller (see "La Galerie Lebrun"), Pugh's sale ... ... | 1799 | ... | 100 | 16 | 0 |
| Lady washing her hands in a silver basin, Heythuysen's sale ... | 1800 | ... | 73 | 10 | 0 |
| A lady at her toilet, Earl of Bessborough's sale ... ... ... | 1801 | ... | 49 | 7 | 0 |
| Lady distributing alms ... ... | 1802 | ... | 38 | 17 | 0 |
| Le Chasseur Endormie, Helseuter's sale ... ... ... ... ... | 1802 | ... | 480 | 0 | 0 |
| A Sportsman, Bryan's sale ... ... | 1804 | ... | 36 | 15 | 0 |
| The Toilet, 22in. by 18in., Sir G. Jonge's sale ... ... ... | 1806 | ... | 31 | 10 | 0 |
| Lady at her toilet, lap-dog, and maid, in saloon, E. Coxe's sale ... | 1807 | ... | 52 | 0 | 0 |
| A lady at the harpsichord, and cavalier, from Choiseul Collection, W. Porter's sale ... ... | 1810 | ... | 262 | 0 | 0 |
| A lady playing on the harpsichord, La Fontaine's sale... ... ... | 1813 | ... | 30 | 9 | 0 |
| The Sleeping Woman, from the Collection of Griffier Fagel, W. Willett's sale ... ... ... | 1813 | ... | 118 | 13 | 0 |
| Scène d'intérieur à trois personages, La Peryère's sale ... ... ... | 1817 | ... | 220 | 0 | 0 |
| Musical party, lad playing viol di gamba, and gentleman the flute, 18½in. by 15½in., B. West's sale... | 1820 | ... | 157 | 10 | 0 |
| Woman cleaning fish, brass kettle, on which a kitten is sitting, from Duc d'Alberg's Collection, Beckford's (Fonthill) sale ... ... | 1823 | ... | 183 | 15 | 0 |
| Portrait of an elderly woman, Lord Radstock's sale ... ... ... | 1826 | ... | 35 | 14 | 0 |
| A Trumpeter, Dent's sale ... ... | 1827 | ... | 36 | 15 | 0 |
| Interior of an apartment, with portraits of Metsu, his wife, and Jan Steen, Zachary's sale ... | 1828 | ... | 525 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Corset Bleu, from Robit's Collection, Hibbert's sale ... ... | 1829 ... | 567 | 0 | 0 |
| An aged courier receiving refreshment from his daughter, Lord Gwydir's sale ... ... ... | 1829 ... | 68 | 5 | 0 |
| The Tired Sportsman, Emmerson's sale ... ... ... ... ... | 1829 ... | 78 | 15 | 0 |
| The Importunate Intruder, Vernon's sale ... ... ... .. ... | 1831 ... | 403 | 4 | 0 |
| A miniature of Abbé Thousel, G. W. Taylor's sale ... ... ... | 1832 ... | 5 | 15 | 6 |
| Jeune femme à la toilette, Erard's sale | 1832 ... | 320 | 0 | 0 |
| Interior, a young lady in a scarlet corset, attended by an aged female, from the collection of C. L. Reynders, 23in. by 21in., C. S. Erard's sale ... .. .. | 1833 ... | 257 | 5 | 0 |
| His own portrait, from the Braamcamp Collection, Sir C. Bagot's sale ... ... ... ... ... | 1836 ... | 55 | 13 | 0 |
| The Importunate Intruder, from Lord Vernon's Collection, Sir C. Bagot's sale ... ... ... | 1836 ... | 615 | 16 | 0 |
| The Corset Rouge (the companion to the Corset Bleu), Sir S. H. Clark's sale ... ... ... | 1840 ... | 535 | 10 | 0 |
| A man writing a letter, Hastings's sale | 1840 ... | 21 | 0 | 0 |
| The Lace-maker, Hastings's sale ... | 1840 ... | 32 | 11 | 0 |
| A Musical Party (unfinished), Marquis of Camden's sale ... ... ... | 1841 ... | 35 | 14 | 0 |
| La Collation, Perregaux's sale ... | 1841 ... | 365 | 0 | 0 |
| A lady at her toilet, Lady Stuart's sale | 1841 ... | 87 | 3 | 0 |
| The Tabby Cat, interior, with figures, cat, and a dish of milk, J. Harman's sale ... ... ... | 1844 ... | 273 | 0 | 0 |
| A young man seated lighting his pipe, from Lonnier Collection, Earl Granville's sale ... ... ... | 1845 ... | 231 | 0 | 0 |
| Portrait of Artist's Mother, 29½in. by 24½in., from Lord Radstock's Collection, Lake's sale ... ... | 1845 ... | 17 | 17 | 0 |
| The study for Le Corset Bleu, 16in. by 11¾in., Lake's sale ... ... | 1845 ... | 35 | 14 | 0 |
| Les Forgerons Taillandiers, 31½in. by 25½in. (bought in, see 1848), from La Peryère Collection, Lake's sale... ... ... ... | 1845 ... | 246 | 15 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Woman cleaning fish from Fontbill, Higginson's sale ... ... ... | 1846 | ... | 504 | 0 | 0 |
| Lady at her toilet, vanimoello, J. Rogers sale ... ... ... | 1847 | ... | 322 | 0 | 0 |
| Les Forgerons Taillandiers (see 1845), Lake's sale ... ... ... | 1848 | ... | 55 | 13 | 0 |
| The Tabby Cat, 18in. by 16in. (see 1844), C. Perrier's sale ... ... | 1848 | ... | 322 | 0 | 0 |
| The Fainting Lady, in a scarlet jacket, from various collections, W. Wells' sale ... ... ... | 1848 | ... | 315 | 0 | 0 |
| A cavalier playing cards with a lady, Sanderson's sale ... ... ... | 1848 | ... | 34 | 14 | 0 |
| Lady in green cloak, white fur, dog in her lap, from Montcalm's Collection, Braine's sale ... ... | 1857 | ... | 162 | 15 | 0 |
| Intérieur, Paturean's sale ... ... | 1857 | ... | 120 | 0 | 0 |
| Lady in a green velvet jacket, reading, a spaniel with his paws on her arm, Scarisbrick's sale ... ... | 1861 | ... | 273 | 0 | 0 |
| Lady in red jacket, orange petticoat, from Choiseul Collection ... | 1861 | ... | 157 | 10 | 0 |
| Chasseur en repos, Le Roy d'Etiolles' sale ... ... ... ... ... | 1864 | ... | 120 | 0 | 0 |
| Jeune femme écrivant une lettre, Van Cleef's sale ... ... ... | 1864 | ... | 200 | 0 | 0 |
| La Marchande de Conques, Van Cleef's sale ... ... ... | 1864 | ... | 65 | 0 | 0 |
| Interior, Metsu's portrait as a cavalier (Smith's Catalogue, No. 93), Oppenheim's sale ... ... ... | 1864 | ... | 78 | 15 | 0 |
| La Visite à l'Accouchée, De Morny's sale ... ... ... ... | 1865 | ... | 2000 | 0 | 0 |
| La dame au chien, De Morny's sale... ... ... ... ... | 1865 | ... | 2360 | 0 | 0 |
| La Faiseuse de Conques, De Morny's sale ... ... ... ... ... | 1865 | ... | 780 | 0 | 0 |
| Apparition de Jésus Christ à la Madeleine, Herman van Kat's sale ... ... ... ... ... | 1866 | ... | 50 | 0 | 0 |
| Jeune fille écrivant, un homme couché sur un fauteuil, Pommersfelden's sale ... ... ... | 1867 | ... | 1800 | 0 | 0 |
| Le Peseur d'Or, Stevens's sale ... | 1867 | ... | 335 | 0 | 0 |
| La Visite, San Donato sale ... ... | 1868 | ... | 2040 | 0 | 0 |
| La jeune femme et le petit chien, Delessert's sale ... ... ... | 1869 | ... | 340 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior of Palace, lady in white satin at her toilet, and page, from Labouchère's Collection, Harris's sale ... ... ... ... ... | 1872 ... | 183 | 15 | 0 |
| Le Peseur d'Or, sale in Paris... ... | 1874 ... | 1600 | 0 | 0 |
| Interior, lady opening a window, Vernon's sale ... ... ... | 1877 ... | 404 | 5 | 0 |
| Lady with kettle, Thomas's sale ... | 1886 ... | 173 | 5 | 0 |
| Gentleman with horse, and a blacksmith, Thomas's sale ... ... | 1886 ... | 399 | 0 | 0 |
| The Music Lesson, Perkins's sale ... | 1890 ... | 600 | 0 | 0 |
| The Letter, Adrian Hope's sale ... | 1894 ... | 336 | 0 | 0 |
| Lady in puce, Adrian Hope's sale ... | 1894 ... | 1260 | 0 | 0 |
| Lady in grey ... ... ... ... | 1894 ... | 320 | 0 | 0 |

**Metsys (Corneille).**—B. probably Antwerp; D. ——; S. his father; P. landscapes. He was a son of Quentin Metsys by his first wife, and was alive in 1580. At Berlin there is a landscape by him, signed, and dated 1543. Corneille was, however, rather an engraver than a painter. Some of his engravings are dated 1550.

**Metsys (Jean).**—B. Antwerp; D. Antwerp, 21st July, 1580; S. Jaket Osket; P. sacred subjects. He was a son of Quentin Metsys by his first wife. In 1516 he entered the school of Osket, and was received as a franc-maître into the Guild of S. Luke at Antwerp in 1531. He travelled in Italy, and on his return settled at Antwerp, where he was living in 1542. Jean Metsys' works show more skill, particularly as regards colour, than genius. The principal ones are: "The Visitation," dated 1558, and "The Healing of Tobias," dated 1568, in the Antwerp Museum; "S. Jerome," in the Berlin Museum; and "Bathsheba and David," dated 1562, in the Louvre, Paris. At the King of Holland's sale in 1850 "Le Portement de la Croix" and "Le Fauconnier," by Jean Metsys, produced £120 and £95 respectively.

**Metsys, Matsys, Massys,** or **Messys (Quentin).**—B. Louvain (not Antwerp), 1466; D. Antwerp, between 13th July and 16th September, 1530; S. ——; P. history and portraits. Josse Metsys, the father of the celebrated Quentin, was a blacksmith, and his trade at that time included the production of ornamental ironwork; and his mother was Catherine van Kinchem, the daughter of Jean van Kinchem, a manufacturer of

sideboards, chests, and similar articles. Mention is made in the official documents of Louvain of Josse Metsys as a blacksmith in 1459, so that he was certainly settled there seven years before the birth of his son Quentin. He was much employed by the authorities of Louvain in executing ornamental metal-work, and they were so well satisfied with what he did that, besides paying him for it, they made him, in 1473, an allowance of five yards of black cloth, which he was to receive annually. Josse Metsys died about 1481.

Nothing is known of the artist under whom Quentin Metsys learned to paint except that his name was Rogier, and that he cannot have been Rogier van der Weyden, as that artist died in 1464—two years before Quentin was born. Quentin had previously acquired his father's art of working in iron, although the only work of that nature by him now at Louvain is the crane which served formerly to raise the covering of the baptismal font in the Church of S. Peter in that city. It has been repeatedly asserted that the beautiful ironwork which is in the market-place at Antwerp, and that which is seen on the tomb of Edward IV. at Windsor, was made by Quentin Metsys, but there are no contemporary documents that justify the assertion. There appear, however, to be good grounds for believing that his having to support his mother and his love for Alyt van Tuylt, or Van Tuel, caused him, when suffering from illness which interfered with his work as a blacksmith, to devote his time to painting. The year in which they were married has not been ascertained, but she died about 1507, after becoming the mother of six children.

In 1508 or 1509 Quentin married a second wife, Catherine Heyns, and he painted a beautiful portrait of her, dated 1520, which is now in the Uffizi at Florence as well as his own. After his marriage he seems to have always taken her for his model when painting the Virgin Mary. It has been thought that Quentin Metsys visited Italy. The chief ground for the supposition was that he introduced into the backgrounds of some of his pictures buildings of which the architecture is Italian. At the same time it must not be forgotten that Vasari mentions him when speaking of the Flemish artists who visited Italy.

At the end of the fifteenth century Louvain lost much of its importance, the bulk of its trade having passed to Antwerp, and Quentin Metsys, having often been employed at the latter place, moved there with his family in 1491. His name appears for the

first time at Antwerp in that year, when he was admitted as a franc-maître into the Guild of S. Luke. He does not appear to have been patronised by Charles V., by Margaret of Austria, or even by the authorities of Antwerp, although he was one of the 250 painters employed in decorating the city when Charles entered it.

Quentin, who by some means became a well-educated man, was an author and a musician. He enjoyed the friendship of Erasmus and of the notable citizen of Antwerp, Pierre Gillis (Ægidius), to whom Sir Thomas More submitted the manuscript of his "Utopia" before he published it. And when Sir Thomas visited Antwerp Gillis introduced Quentin Metsys to him. Afterwards Quentin painted the portraits of Erasmus and Gillis on one panel and the picture was sent to England and presented to Sir Thomas More. It was later in the collection of Charles I. In connection with these portraits there is a letter extant from Sir Thomas More to Gillis, in which he asks the latter to return a previous letter of his, in order that he may place it by the side of the portrait, to show the wonderful dexterity with which Quentin had imitated his handwriting in that letter, on one which Gillis holds in the picture. There is a portrait of Ægidius by Quentin at Longford.

Although Quentin did not receive any encouragement from the authorities at Antwerp, he was much employed in churches and monasteries and by private individuals, and he became a prosperous citizen of that place. He lived in a house which was his own property and is said to have decorated it with a statue of S. Quentin, forged and coloured, and with paintings in fresco. He also cast a medallion of Erasmus in bronze, dated 1519. These facts show that he never entirely abandoned working in metal. In 1520 Albrecht Dürer visited him at Antwerp.

Quentin Metsys was buried in the Church of Nôtre-Dame, near the door, and the stone which originally covered his grave is in the Antwerp Museum. Another monument to his memory was placed, by Van der Geest, against a buttress of the church tower, the bust of Metsys on which is said to have been taken from an old medallion in bronze. Quentin had in all thirteen children, several of whom were artists, and both he and his children wrote the family name in various ways, as indicated above.

Pictures by Quentin Metsys have been sold as follow, but it must be remembered that his finest pictures are at Antwerp and Brussels, or in public galleries:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| A Drunken Woman Led by Two Men, Prestage's sale ... | 1761 | ... | 21 | 0 | 0 |
| Descent from the Cross ... | 1735 | .. | 26 | 5 | 0 |
| Woman Taken in Adultery, Burrowes's sale ... | 1736 | ... | 11 | 11 | 0 |
| Portrait of an old woman, Boxeller's sale ... | 1804 | . | 42 | 0 | 0 |
| Two portraits in one picture, Burrell's sale ... | 1808 | ... | 215 | 0 | 0 |
| La Madeleine, Van Hal's sale . | 1836 | ... | 40 | 0 | 0 |
| Portrait of a man with a Missal, Lord Waldegrave's sale ... | 1842 | ... | 22 | 0 | 0 |
| Two portraits in one picture, an old man leaning on a stick, and an old woman, W. Wells's sale .. | 1848 | ... | 91 | 0 | 0 |
| Couronnement de la Vierge, King of Holland's sale ... | 1850 | ... | 80 | 0 | 0 |
| Buste du Christ et de la Vierge, King of Holland's sale ... | 1850 | ... | 92 | 0 | 0 |
| Portrait of Don Manuel de Menens, black dress, fur, holding scroll, 18in. by 15in., three-quarter length, Bernal's sale ... | 1855 | ... | 52 | 10 | 0 |
| S. Jerome, seated, right hand to forehead, left on skull, Cardinal's hat, and a candlestick, 33½in. by 26in., engraved, Bernal's sale ... | 1855 | ... | 13 | 13 | 0 |
| The Misers (differs from the picture at Windsor) ... | 1857 | ... | 44 | 0 | 0 |
| Portrait of a youth reading a letter, Lord Northwick's sale ... | 1859 | ... | 42 | 0 | 0 |
| The Artist Painting his Mother's Portrait, Lord Northwick's sale | 1859 | ... | 52 | 10 | 0 |
| Head of the Virgin, Heath's sale ... | 1880 | ... | 160 | 13 | 0 |
| Portrait of an old woman, Heath's sale ... | 1880 | ... | 162 | 15 | 0 |
| The Misers, 32in. by 24in., Duke of Hamilton's sale ... | 1882 | ... | 110 | 5 | 0 |
| A youth with a letter, Ridgway's sale | 1886 | ... | 115 | 19 | 0 |
| Jews' and soldiers' heads, 8in. by 18in., Graham's sale ... | 1886 | ... | 157 | 0 | 0 |
| The Misers, McConnell's sale ... | 1886 | ... | 80 | 17 | 0 |

**Metzu.**—*See* **Metzu.**

**Meulen (Adam François van der).**—B. Brussels, 1632; D. Paris, after 1693; S. Pieter Snayers; P. battles, landscapes, and portraits. This artist painted his early pictures much more

in the Flemish style than the later ones, which he executed in France. He was called to France by Colbert, was lodged at the Gobelins, appointed painter to Louis XIV., and had a pension of 2000 livres, which was soon increased to 6000 livres. He became a member of the Académie de Peinture in 1673, conseiller in 1681, and premier conseiller in 1686. While in Paris Van der Meulen was married three times. After his arrival in France he was at first employed at the Gobelins on designs for tapestry. He, however, followed Louis XIV. in his conquests, and, among others, represented the battles and principal events which occurred in 1693. This proves that he did not die in 1690, as has been asserted.

Van der Meulen drew figures, and especially horses, with great spirit, and his colouring, in the pictures he painted in France, is brilliant, the blue of the sky and the green of the landscape being sufficiently vivid to balance the bright colours of the uniforms. He had, however, a brother Pieter, who gave up sculpture to study painting under him. Pieter came to England in 1670, and was employed by William III. to paint the battles in which he took part. It is necessary, therefore, to examine the subject and uniform in pictures by the Van der Meulens in order to decide by which brother any particular one was painted. Largillière painted the portrait of Pieter, probably in this country, as there is a mezzotint of it by Becket.

As Adam François painted in miniature he often finished up the faces in battles and huntings so as to make them portraits. Pictures by Pierre Denis Martin and a painter who signed "J. D. V. R. X. X." are painted in a style very closely resembling that of the Van der Meulens.

In this country, pictures by Adam François have been sold at prices varying from £7 17s. upwards. £99 15s. was paid, at Lord Ashburnham's sale in 1850, for "Louis XIV. with his Army before Dunkirk"; it contained portraits of Louis, his brother, the Duke of Orleans, the Prince de Condé, Turenne, and others. "The Battle of Rocroy," at Lebrun's sale in London in 1774, realised £169.

In France, pictures by Adam François have produced the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Embuscade, Julienne's sale ... ... | 1767 ... | 15 | 0 | 0 |
| Deux tableaux de batailles, Van Loo's sale ... ... ... ... | 1772 ... | 400 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Chev. Carmes. Blonde de Gagny's sale .. .. .. .. | 1776 .. | 35 | 0 | 0 |
| Attaque. Comte's sale .. .. .. | 1777 .. | 40 | 0 | 0 |
| Attaque d'un Convoi. Le Berry's sale .. .. .. .. | 1837 .. | 55 | 0 | 0 |
| Combat de Cavalerie. Feech's sale .. | 1844 .. | 70 | 0 | 0 |
| Combat de Cavalerie. D'Hiam de Steenhuyse's sale .. .. | 1860 .. | 35 | 0 | 0 |
| Départ pour la Chasse (signed and dated Bruxelles, 1662). Pommeneuer's sale .. .. .. | 1867 .. | 330 | 0 | 0 |
| Chev. de Cavalerie. Delessert's sale ... | 1869 .. | 205 | 0 | 0 |

**Meulen Pieter.**—*See* **Meulen Adam François.**

**Meulener.** *See* **Mulemaar (Cornelis).**

**Meurant.** *See* **Murant.**

**Meus Livius.**—*See* **Mehus.**

**Meytens.** *See* **Mytens Martin**, the younger.

**Meyer Jeremiah.**—B. Tubingen, 1735; D. Kew, 20th January, 1789; S. Zincke; P. portraits. He came to this country when fourteen years old, was a student in S. Martin's Lane Academy and afterwards under Zincke, from 1757 to 1758. In 1761 he gained a premium for a profile of the King, to be used for a die. In 1762 he was naturalised, and in 1764 appointed miniature painter to the Queen and enameller to the King. Meyer was one of the foundation members of the Royal Academy. Between 1769 and 1780 he exhibited there seventeen miniatures, and ten at the Society of Artists. He painted in oils, water-colours, and enamel, and his miniatures on ivory were unrivalled in his time. Meyer married Barbara Marsden, also a clever artist.

**Meyeringh Albert.**—B. Amsterdam, 1645; D. 1714; S. ; P. history. He received his first instruction from his father, Frederik, who was a second-rate artist. The son visited Paris and Italy, and at the latter place he became the friend of Jan Glauber, with whom he often painted in conjunction. By that means, and by his easel pictures, he ranks as one of the most prolific painters of his time.

**Micarino.**—*See* **Beccafumi.**

**Michael Angelo Buonarroti.**—B. Castel Caprese, near Arezzo, 6th March, 1475; D. Rome, 18th February, 1564; S. Domenico Ghirlandajo; P. history and portraits. The date of

Michael Angelo's birth is here given according to the present mode of reckoning; but, as the Florentines in his time commenced their year on Lady Day, it is often stated that he was born in 1474. His father, whose name was Lodovico, son of Leonardo Buonarroti Simoni, was "Podesta" of Castel Caprese. His family was of the upper citizen class, and occupied, after his father came to Florence, the villa of Settignano, near that city, which until lately was owned by a Buonarroti.

Michael Angelo early showed a strong passion for art, yet it was with difficulty that his father was induced to apprentice him in 1488 for three years to Domenico Ghirlandajo. Although the accounts of Michael Angelo's early attainments appear to be full of exaggeration, by some means he must have acquired a certain degree of skill at drawing, as, contrary to the usual custom, Ghirlandajo agreed to pay him a small yearly salary. The progress he made, not only in drawing, but also in modelling and sculpture, was astonishing. The "Mask of a Faun," a copy from the antique, and his relief "Hercules and the Centaurs," both in marble, were executed before 1492, when he was seventeen years of age. Up to that time Michael Angelo had enjoyed the advantage of being encouraged by Lorenzo de' Medici and the learned men he had gathered round him. After Lorenzo's death, in the above-named year, Michael Angelo set up a studio for himself, but Piero de' Medici so misgoverned the Florentines that Michael Angelo withdrew to Bologna. He, however, returned to Florence in 1494. A dealer having sold a "Sleeping Cupid," by him, as an antique, to Cardinal San Giorgio, the deception, so far from injuring the sculptor, led to his being invited to Rome, where he arrived on the 25th June, 1496. The beautiful statue of Cupid, now at South Kensington, is supposed to have been executed about that time, and the "Pietà" of S. Peter's between 1499 and 1500. On his return to Florence, in 1501, Michael Angelo received a commission for the colossal statue of "David," intended to be typical of the deliverance of Florence from her enemies. It was at first (in 1504) placed before the Palazzo Vecchio, and was only removed, that it might be under cover, in 1873.

Shortly after the "David" was erected, Michael Angelo was commissioned to paint on one wall in the above palace, at the time when Leonardo da Vinci had already begun the cartoon for what he intended to paint upon another. Michael Angelo then designed his "Florentine Soldiers Surprised while Bathing." He was, however, soon summoned to Rome, and employed by

Julius II. on the tomb which that Pope intended for himself. Probably, as he always regarded sculpture as his true occupation, Michael Angelo preferred doing that to painting at Florence in rivalry with Da Vinci. This occurred in 1505. As soon as the design for the tomb was finished, Julius sent Michael Angelo to Carrara to obtain marble. There he remained for eight months, and on his return to Rome was not only refused access to the Pope, but had difficulty in obtaining the money to pay the workmen he had employed. He therefore left Rome for Bologna towards the end of 1505, but was afterwards reconciled with Julius II. at the latter place, and made the bronze statue of that Pope which was afterwards cast into a cannon and used against Julius by the Bolognese. Michael Angelo again went to Rome in 1508. In that year he commenced his designs for the frescoes on the ceiling of the Sistine Chapel, and he completed that work on 11th November, 1512.

Julius died in 1513, when Michael Angelo had already produced the great figure of "Moses" and the "Two Captives" now in the Louvre. He was then sent by Leo X. to Florence to work upon the front of S. Lorenzo; and the whole of Leo's reign of ten years may be said to have been years wasted by Michael Angelo as far as great works of art were concerned.

During the Popedom of Adrian, Michael Angelo did little except work at the tomb of Julius, often at his own expense. On the death of Clement VII., in 1534, the artist ceased to work on S. Lorenzo. His work on the tomb of Julius, which had always gone on slowly, was again interrupted by Paul III., who insisted on his painting in fresco at the Sistine Chapel. The result was the famous "Last Judgment," which occupied Michael Angelo from 1533 to 1541. This may be considered as his greatest work in painting, although he afterwards executed two frescoes in the Pauline Chapel. In 1546 Paul III. made him chief architect of S. Peter's, and the great dome was built from his plans. During the last seventeen years of Buonarroti's life, with the exception of the above-named frescoes, his time was fully occupied by his duties as architect, engineer, and sculptor, and his work as a painter ceased.

When forming an opinion of the works of Michael Angelo, it is necessary to remember that to be powerful and to inspire fear in those around them was in his time the great object of the chief men, not only in Italy, but throughout Europe. They cared little by what means or crimes they attained their object,

and in art he simply followed in the same track. It is to his credit that he stopped short of their crimes, yet there can be no doubt that he was a man in whom there was little to love, and that a temper naturally arbitrary was rendered more and more violent by the disputes and wars that afflicted Italy during the whole of his lifetime. A great deal of admiration has always been expressed by artists for the greatness of style in his works, but they have taken care not to imitate it, since the state of society has changed so much from what it was in the fifteenth and sixteenth centuries. What would be the opinion of modern critics if such a composition as "The Conversion of S. Paul" were sent for approval to the Royal Academy? At the same time in Michael Angelo's single figures and small groups the masterly drawing is surpassed by the strength of expression in the figures and faces, for it is not confined to the latter. It is in them that he rises above his contemporaries, and, with few exceptions, above all who have since treated similar subjects. It must likewise be remembered that he was not only sculptor and painter, but also architect, engineer, and poet.

Of the few easel pictures painted in tempera by Michael Angelo, the "Holy Family" in the tribune of the Uffizi is known to be by his own hand, but the others have either been lost or been so much painted upon as to be uncertain. There are, however, a number painted in colours by Venusti and other artists from his designs. Of all he produced, the statues and drawings are what remain most nearly in the state in which he left them. Fortunately the latter are very numerous, and besides the large collections at Windsor and Oxford, there are very many in the Continental galleries, and even in private hands.

The following pictures have been sold as being by Michael Angelo, but of most of them the best that can be said is that they *may* be by him:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jupiter and Leda (said to be the picture mentioned by Condivi), Sir Joshua Reynolds's sale ... | 1795 ... | 26 | 0 | 0 |
| Christ on the Mount of Olives (mentioned by Mariette), Sir Joshua Reynolds's sale ... ... ... | 1795 ... | 21 | 0 | 0 |
| Christ and the Woman of Samaria, from Capo di Monte Collection, W. Y. Ottley's sale ... ... | 1801 ... | 29 | 8 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Holy Family, from Orleans Collection, Clarke and Hibbert's sale | 1802 ... | 99 | 15 | 0 |
| Holy Family (sold by Coxe), Bryan's sale ... ... ... ... ... | 1804 ... | 180 | 0 | 0 |
| Crucifixion (painted for the Oratory of the Cavalieri Palace) (sold by Squibb), Fagan and Grignon's sale ... ... ... ... ... | 1804 ... | 724 | 10 | 0 |
| The Virgin supporting Christ, two angels, 18in. by 14in. (painted for Clement VII.), Froward's sale ... | 1807 ... | 231 | 0 | 0 |
| Crucifixion, Virgin and S. John (see 1804) (bought in), Hamble's sale ... ... ... ... ... ... | 1812 ... | 315 | 0 | 0 |
| Christ Taken from the Cross... ... | 1812 ... | 105 | 0 | 0 |
| Holy Family (see 1802), Henry Hope's sale ... ... ... ... ... | 1816 ... | 55 | 13 | 0 |
| Christ on the Mount of Olives, Henry Hope's sale... ... ... ... | 1816 ... | 32 | 11 | 0 |
| Virgin and Child, 25½in. by 20in., Panné's sale ... ... ... | 1819 ... | 73 | 10 | 0 |
| The same picture ... ... ... | 1821 ... | 105 | 0 | 0 |
| Ganymedes and the Eagle ... ... | 1833 ... | 115 | 10 | 0 |
| The Annunciation, from Borghese Palace (there is a similar subject engraved by Parmigiano) ... | 1847 ... | 210 | 0 | 0 |
| Time Unveiling Truth (engraved), Mrs. Gritten's sale ... ... | 1852 ... | 12 | 12 | 0 |
| Head of Zenobia (engraved by Sharpe), S. Woodburn's sale ... ... | 1853 ... | 10 | 10 | 0 |

**Michael Angelo delle Battaglie.**—B. Rome, 1602; D. Rome, 1660; S. Bonzi and De Laar; P. battles, fairs, markets, flowers, etc. The family name of this artist was Cerquozzi, but he was usually known by the nickname here given. After working under a Flemish painter, Jacques d'Asé, Cerquozzi formed, in conjunction with Giacinto Brandi, a school in which the pupils studied from life. Cerquozzi and Domenico Viola were also intimate friends. Cerquozzi, however, chose similar subjects to those painted by De Laar, and his works are distinguished by the spirit with which they are composed, agreeable colouring, and lightness of touch. Late in life he became celebrated as a flower-painter.

Pictures of battles, fairs, etc., by Cerquozzi, have been generally sold at prices varying from £5 5s. to £31; but at Colonel Brooks's sale in 1770 "An Italian Market" produced £94 10s.

**Michael Angelo Caravaggio.**—*See* **Caravaggio.**

**Miel, Miele,** or **Meel (Jan),** called also Bieke, and in Italy Giovanni della Vite and Jamieli.—B. Vlaardingen, near Antwerp, 1599; D. Turin, 1664; S. Gerard Seghers and Andrea Sacchi; P. history, fairs, markets, and landscapes. Besides having the above masters, Miel studied at Bologna, Parma, and other cities in Italy. He became painter to the Duke of Savoy and a member of the Academy of S. Luke at Rome, where he was working in 1656. He left that city for Turin in 1659, and died there five years later.

Jan Miel's pictures are remarkable for the clever management of light and shade produced by buildings. His drawing, whether of figures or animals, is correct and spirited; they are often very highly finished, and the groups might serve for little pictures. There is often much yellow in the horizon, against which he placed dark figures. He occasionally painted the figures in landscapes by Claude Lorrain, Pieter Neefs, and other good artists. There is an engraving by him dated 1647.

Pictures by Jan Miel are to be found in all the great collections in Europe. The prices they have produced in sales have varied from £2 12s. for "A Fortune-teller," at H. Hope's sale, in 1816, to £225 15s. for "Architecture, figures, horses, and dogs," at Sir R. Frederick's sale, in 1874. The following list gives some of the higher prices that have been realised:

| | | £ | s. | d. |
|---|---|---|---|---|
| Religieux Faisant l'Aumône, Fonpertuis's sale ... ... ... ... | 1748 ... | 50 | 0 | 0 |
| S. François Faisant l'Aumône, Choiseul's sale ... ... ... | 1772 ... | 80 | 0 | 0 |
| The same picture, De Grammont's sale ... ... ... ... ... | 1775 ... | 76 | 0 | 0 |
| Scène Publique en Italie, Casimir Perier's sale ... ... ... | 1838 ... | 100 | 0 | 0 |
| Le Chanteur Ambulant, Delessert's sale ... .. ... ... ... | 1869 ... | 45 | 0 | 0 |
| Architecture, figures, horses, and dogs, Frederick's sale ... ... | 1874 ... | 225 | 15 | 0 |
| The Port of Ancona, 57in. by 88in., from Sir R. Frederick's Collection, Denison's sale ... ... | 1885 ... | 115 | 10 | 0 |

**Miereveld, Mierevelt, Miereveldt, Mireveld,** or **Mirevelt (Jan Michelszen** or **Michel Janssen).**—B. Delft, 1st May, 1567; D. 27th July, 1641 (?); S. Willem Willemsz, Jan Augustynsz, and De Montfort (called Blokland of Utrecht); P.

portraits, genre, and history. This celebrated Dutch portrait-painter was the son of a clever goldsmith. He was a very studious child, and it is said that at eight years of age he wrote better than any scribe in Delft. After studying for two years (from fourteen to sixteen) under Blokland at Utrecht, Miereveld returned to Delft. He applied himself, while still very young, almost exclusively to painting portraits, and the number he executed in the course of a long life is immense—very probably above 3000. His name was inscribed in the Register of the Guild of Painters at Delft, as a master, in 1613, and in that of The Hague in 1625. At different times Miereveld visited the latter place and Leyden, and he painted many portraits of the members of the family of Nassau and the House of Orange. There is a picture at Berlin which has caused the date given as that of the death of Miereveld to be doubted, but probably without reason.

Miereveld's portraits are remarkably well drawn, and the heads full of character. They are somewhat of the same class as those by Cornelius Jansen, but Miereveld did not finish the dress and ruffs so highly, and in general they are plain and without lace; they are also painted with a heavier touch. The portraits of Englishmen by Miereveld were, no doubt, painted abroad, for they appear to be all of persons who were in Holland at some period of their lives.

Jan Michelszen Miereveld had two sons, Jan and Pieter, who painted; but the former became insane, and the younger died before he was thirty.

Portraits by the father have been sold at prices varying from £4 4s. for that of the Queen of Bohemia at G. W. Taylor's sale in 1832, to £320 for that of Gustavus Adolphus (81in. by 40in., whole-length) at the Duke of Hamilton's sale in 1882. Hereunder are given some of the high prices paid:

| | | £ | s. | d. |
|---|---|---|---|---|
| Prince Maurice, 41in. by 34in., Bernal's sale .. ... ... | 1855 ... | 50 | 8 | 0 |
| Portrait d'homme, San Donato sale... | 1868 ... | 90 | 0 | 0 |
| Portrait d'homme, Delessert's sale ... | 1869 ... | 75 | 0 | 0 |
| Portrait de dame, Demidoff's sale ... | 1869 ... | 60 | 0 | 0 |
| Lord Monteagle, black dress, with fac-simile of letter warning him not to attend Parliament, Webb's sale | 1869 ... | 70 | 10 | 0 |
| Portrait, Sturge's sale... ... ... | 1879 ... | 130 | 0 | 0 |
| Gustavus Adolphus, 81in. by 40in., whole-length, Duke of Hamilton's sale ... ... ... ... ... | 1882 ... | 320 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| George Villiers, Duke of Buckingham, with his wife and two children, landscape background, Sir F. A. Roe's sale ... ... ... ... | 1886 ... | 86 | 0 | 0 |
| Gentleman in brown dress, dated 1631 ... ... ... ... ... | 1886 ... | 70 | 7 | 0 |

**Mieris (Van).**—This name, so celebrated among Dutch artists, was borne by four painters, all of the same family: Frans, known as Old Francis Mieris (B. Leyden, 16th April, 1635; D. Leyden, 12th March, 1681); Jan, the elder son of Old Francis (B. Leyden, 1660; D. Rome, 1690); Willem, the younger son of Old Francis (B. Leyden, 1662; D. Leyden, 1747); and Frans, known as the Younger Francis, son of Willem (B. Leyden, 1689; D. Leyden, 22nd October, 1763; he did not marry).

**Mieris (Frans van),** called the elder.—B. Leyden, 16th April, 1635; D. Leyden, 12th March, 1681; S. Abraham Torenvliet and Gerard Dou; P. interiors and portraits. The father of this painter was a goldsmith and lapidary. The son's first master was a glass-painter, but Dou may be said to have been his principal instructor, and that master spoke of Mieris as his best pupil. Frans rose early to eminence, and had the good fortune to be so liberally paid for his works that he lived in affluence. He was admitted into the Guild of S. Luke at Leyden in 1658, and was later Dean. Mieris was employed by the Grand Duke of Tuscany and the Archduke of Austria, who paid him 1000 florins for a small picture (a sum which represents several hundred pounds now), to induce him to visit Vienna. Mieris, however, refused to leave Holland.

In composition, correctness of drawing, delicacy of colouring and execution, Mieris rivalled his master and Metsu. He was also the best painter in his family, for neither his sons nor his grandsons equalled him, although many of their works have been sold as being by him, the signatures and dates having been taken off. The number of genuine pictures by him is nevertheless large. Among them two of the finer are "Le Chaudronnier" (the tinker), at Dresden, and "Le Charlatan" (the quack doctor), at Munich; another is "Le Cavalier Amoureux," in the possession of the Earl of Dudley.

In a list of about fifty pictures by this artist which have been sold since 1764, the prices vary from £19 8s. 6d., at a sale in 1798, for "La Bonne Mère," a picture from Marie Antoinette's Collection and engraved, to £4100 for "Le Cavalier Amoureux,"

16¼in. by 13½in., on panel, signed and dated 1658, at Bredel's sale in 1874. We will give a list of those that have produced above £100, or are peculiarly interesting:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jeune Femme Malade avec son Médecin, Gaignat's sale ... ... | 1765 ... | 110 | 0 | 0 |
| Le Corset Rouge ... ... ... | 1771 ... | 125 | 0 | 0 |
| Femme Ecrivant, Randon de Boisset's sale ... ... ... ... ... | 1777 ... | 325 | 0 | 0 |
| Le Corset Rouge, Choiseul-Praslin's sale (see above) ... ... ... | 1793 ... | 385 | 0 | 0 |
| A country girl offering fruit to an old woman, from D'Arvelay's Collection, Calonne's sale ... ... | 1795 ... | 136 | 10 | 0 |
| Amnon and Tamar, from Chaudois Collection, Gatton Park sale ... | 1800 ... | 210 | 0 | 0 |
| A lady with child in a cradle, Lady Holderness's sale... ... ... | 1802 ... | 204 | 15 | 0 |
| Cat and Boys, 16in. by 13in., Sir G. Yonge's sale ... ... ... | 1806 ... | 341 | 5 | 0 |
| Boy blowing bubbles, Lord Rendlesham's sale... ... ... ... | 1806 ... | 180 | 0 | 0 |
| Le Chant Interrompu, Solirène's sale | 1812 ... | 115 | 0 | 0 |
| Jeune fille avec une bohémienne, Clos's sale ... ... ... ... | 1812 ... | 90 | 0 | 0 |
| Lady in satin and fur cloak, feeding a parrot, from Duc de Praslin's Collection, Beckford's sale ... ... | 1823 ... | 320 | 5 | 0 |
| A lady at her harpsichord, Bernal's sale ... ... ... ... ... | 1824 ... | 115 | 10 | 0 |
| An historical subject ... ... ... | 1833 ... | 178 | 10 | 0 |
| Portrait d'un Magistrat, D. de Berry's sale ... ... ... ... ... | 1837 ... | 160 | 0 | 0 |
| La Dame de Qualité, Duc de Berry's sale ... ... ... ... ... | 1837 ... | 200 | 0 | 0 |
| Le Chant Interrompu, from Solirène's Collection (see above), Perregaux's sale ... ... ... ... | 1841 ... | 885 | 0 | 0 |
| Interior, with portraits of the painter and his family, De Morny's sale | 1848 ... | 388 | 10 | 0 |
| A traveller seated on a bank, W. Wells's sale ... ... ... | 1848 ... | 493 | 10 | 0 |
| Jeune femme à sa toilette, Patureau's sale ... ... ... ... ... | 1857 ... | 760 | 0 | 0 |
| A jester in slashed dress, frill, red cap, and feather, playing hurdy-gurdy, Oppenheim's sale... ... | 1864 ... | 82 | 2 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Cavalier Amoureux (brought to this country by Mr. Chaplin in 1838), 16¾in. by 13¼in., signed and dated 1658, Bredel's sale... ... | 1874 ... | 4100 | 0 | 0 |
| Fortune-teller (the date has been erased, therefore probably by the younger Frans), W. Ellis's sale... | 1876 ... | 147 | 0 | 0 |
| Le Cavalier Amoureux, from Bredel's Collection (see above), Levy's sale ... ... ... ... ... | 1876 ... | 3675 | 0 | 0 |
| Portrait of himself, holding palette (bought in), Lord Powerscourt's sale ... ... ... ... ... | 1878 ... | 74 | 11 | 0 |
| The Sick Lady, 20in. by 16in., Romilly's sale ... ... ... | 1878 ... | 165 | 15 | 0 |
| Interior, Lady and Cavalier, 10in. by 8in., panel, from Winstanley's Collection, Anderdon's sale ... | 1879 ... | 204 | 15 | 0 |
| The Enamoured Cavalier, Dudley's sale ... ... ... ... ... | 1892 ... | 3576 | 0 | 0 |

**Mieris** (**Frans van**), called the younger.—B. Leyden, 1689; D. Leyden, 22nd October, 1763; S. his father; P. genre, portraits, and history. This artist was the son of Willem and grandson of Frans the elder. As a painter he was inferior to both, but was a learned antiquary and numismatist. There are illustrations by him for a book on the "Privileges of the Counts of Holland," and an etching of "The Muse Erato."

**Mieris** (**Jan van**).—B. Leyden, 1660; D. Rome, 1690; S. his father and G. Lairesse; P. history and portraits. He was the elder son of the elder Frans, and studied under him; but, being anxious to paint on a large scale, worked afterwards under Lairesse. Upon the death of his father he travelled through Germany to Rome, where he is said to have killed himself by overwork.

**Mieris** (**Willem van**).—B. Leyden, 1662; D. Leyden, 1747; S. his father; P. landscapes, genre, and history. He was the second son of the elder Frans and his pupil; but as his father died when he was only nineteen, he acquired to a certain extent a difference of style. Among other things which serve to distinguish their works is that the figures in Willem's pictures have seldom the grace or the faces the beauty of those in the works of Frans the elder. He, however, finished his pictures,

if possible, more highly, and also modelled well in both clay and wax. There is a rare etching by him named "The Fate of Æsculapius."

The pictures by Willem van Mieris are as numerous as those by the elder Frans, and at sales they have, with a few exceptions, produced about the same prices. They run from £19 8s. 6d. for "A Woman Writing by Candle-light," at Cholmondeley's sale in 1831, to £787 10s. for "The Grocer's Shop," 15in. by 13in., at Lucy's sale in 1875. The following pictures by him have been sold for £100 and upwards, or have some special interest:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Un Matelot vendant des Crevettes, Choiseul's sale ... ... ... | 1772 | ... | 110 | 0 | 0 |
| La Malade, Randon de Boisset's sale | 1777 | ... | 240 | 0 | 0 |
| The same picture, Poullain's sale ... | 1780 | ... | 275 | 0 | 0 |
| A Fruit Shop, old woman selling chestnuts to a boy, Lady Holderness's sale ... ... ... ... | 1802 | ... | 150 | 13 | 0 |
| Lady with a child in a cradle, Lady Holderness's sale ... ... ... | 1802 | ... | 204 | 15 | 0 |
| The Raree Showman Lady Holderness's sale ... ... ... ... | 1802 | ... | 210 | 0 | 0 |
| Conversation, Clarke and Hibbert's sale ... ... ... ... ... | 1802 | ... | 189 | 0 | 0 |
| Conversation, a cat, Clarke and Hibbert's sale ... ... ... ... | 1802 | ... | 307 | 10 | 0 |
| La Coque, Heathcote's sale ... ... | 1805 | ... | 367 | 10 | 0 |
| Diana and Venus ... ... ... | 1805 | ... | 147 | 0 | 0 |
| The Pancake Woman (bought in), Crewe's sale ... ... ... | 1806 | ... | 325 | 10 | 0 |
| Ulysses and Companions, La Fontaine's sale ... ... ... ... | 1807 | ... | 99 | 15 | 0 |
| A Garden Scene, David and Bathsheba, H. Hope's sale ... ... | 1811 | ... | 157 | 10 | 0 |
| Judgment of Solomon, Beckford's sale | 1823 | ... | 257 | 5 | 0 |
| Interior of a Fruiterer's Shop, with figures, R. Bernal's sale ... ... | 1824 | ... | 112 | 7 | 0 |
| Interior of a Grocer's Shop, with figures, R. Bernal's sale ... ... | 1824 | ... | 117 | 12 | 0 |
| Interior, with figures, R. Bernal's sale | 1824 | ... | 145 | 19 | 0 |
| Bacchanals and Nymphs ... ... | 1827 | ... | 106 | 1 | 0 |
| Fisherman offering fish to a maid in an arched opening, Dent's sale ... | 1827 | ... | 388 | 10 | 0 |
| The Trumpeter, from the Schimmelpenick and Conté Collections, t's sale ... ... ... | 1836 | ... | 108 | 3 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Man and Woman at a window, crimped fish, and a glass of liquor, Simon Clarke's sale ... | 1840 ... | 236 | 5 | 0 |
| The Greengrocer's Stall, Higginson's sale ... ... ... ... ... | 1846 ... | 152 | 0 | 0 |
| The Judgment of Paris, 19in. by 28in., Tarral's sale ... ... | 1847 ... | 129 | 0 | 0 |
| The Death of Cleopatra, 14in. by 18in., Tarral's sale ... ... | 1847 ... | 111 | 0 | 0 |
| Young woman with basket of eggs buying rabbit of man, 18in. by 15in., Wells's sale... ... ... | 1848 ... | 273 | 0 | 0 |
| A woman with a dish of flounders, 18in. by 15in., Wells's sale ... | 1848 ... | 210 | 0 | 0 |
| A traveller seated on a bank, hat off, and a knapsack, said to be the portrait of W. Mieris when young, 9in. by 7in. (Mr. Holford's), Wells's sale ... ... | 1848 ... | 493 | 10 | 0 |
| Boy at window blowing bubbles, woman behind ... ... ... | 1849 ... | 147 | 0 | 0 |
| Young lady holding palette, and statuette, W. H. Hope's sale ... | 1849 ... | 108 | 0 | 0 |
| Antony and Cleopatra, W. H. Hope's sale ... ... ... ... ... | 1849 ... | 110 | 0 | 0 |
| Le Jugement de Paris, Thovenin's sale ... ... ... ... ... | 1851 ... | 275 | 0 | 0 |
| Portrait of himself in yellow dress, crimson cloak, with palette, right hand extended, oval, 34in. high, Bernal's sale ... ... ... | 1855 ... | 65 | 0 | 0 |
| Portrait of himself in his studio, Lord Northwick's sale ... ... | 1859 ... | 71 | 8 | 0 |
| Intérieur d'un Magasin d'étoffes, D'Hane de Steenhuyse's sale ... | 1860 ... | 135 | 0 | 0 |
| An old woman and a boy giving fish to a beggar (exhibited 1842), Lord Clare's sale ... ... ... | 1864 ... | 162 | 15 | 0 |
| Interior of a shop, woman spinning, boy, and bird-cage, signed and dated 1734, Oppenheim's sale ... | 1864 ... | 168 | 0 | 0 |
| Le Jouer de Vielle endormie, De Morny's sale ... ... ... | 1865 ... | 226 | 0 | 0 |
| Le Guitariste, signed and dated 1711, Pommersfelden's sale ... ... | 1867 ... | 360 | 0 | 0 |
| L'Enlèvement d'Europe, Pommersfelden's sale ... ... ... | 1867 ... | 280 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| La Jeune Femme Malade, Delessert's sale ... ... ... ... ... | 1869 ... | 340 | 0 | 0 |
| Le Militaire Buvant, Delessert's sale | 1869 ... | 180 | 0 | 0 |
| The Guitar-player, signed and dated 1705, Wheeler's sale ... ... | 1871 ... | 309 | 15 | 0 |
| Portrait of himself, signed and dated, Coe's sale ... ... ... ... | 1872 ... | 95 | 11 | 0 |
| The Grocer's Shop, 15in. by 13in., Lucy's sale... ... ... ... | 1875 ... | 787 | 10 | 0 |
| The Guitar-player, 12in. by 10in., panel, Levy's sale... ... ... | 1876 ... | 483 | 0 | 0 |
| The Guitar-player, 11in. by 9in., or 12in. by 10in., from Levy's and Wheeler's Collections, Wardell's sale ... ... ... ... ... | 1879 ... | 541 | 10 | 0 |
| The Grocer's Shop, Dudley's sale ... | 1892 ... | 730 | 0 | 0 |

**Mignard (Nicolas)**, called D'Avignon.—B. Troyes, 1605; D. 1668; S.——; P. history, mythology, and portraits. This painter is called "D'Avignon" from his having long resided in that town, and to distinguish him from his brother Pierre, who is known as "Le Romain" and "Le Vieux." The story of the origin of the name Mignard being due to a remark by Henri IV., is now known to have no foundation in fact, but to be due to L'Abbé de Mouville, who wrote the "Life of Mignard." Nicolas Mignard studied first at Troyes and later at Fontainebleau, at Lyons, at Avignon, and finally in Italy. He married and settled at Avignon. Cardinal Mazarin, however, invited him to Paris, where he soon obtained the protection of Louis XIV. Mignard painted the portraits of many persons about the Court, and the King employed him to paint his own apartments in the Tuileries. The excessive labour entailed by these works and by his position as Professor and Rector of the Académie de Peinture caused his death.

Nicolas Mignard composed his pictures well, and succeeded best in designing graceful figures and in the expression of the softer passions. His works bear some resemblance to those of Albano. He also engraved.

Portraits by Nicolas Mignard have been sold as follow (all but the last at Mrs. Maberley's sale):

| | | £ | s. | d. |
|---|---|---|---|---|
| Mme. de Montpensier (three-quarter length) scattering money and jewels ... ... ... ... | 1877 ... | 81 | 18 | 0 |
| Children of Louis XIV. ... ... | 1877 ... | 15 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Mme. de Montespan with three children and Cupid, seated whole length on terrace ... ... ... | 1877 ... | 38 | 6 | 6 |
| Mme. de Maintenon ... ... ... | 1877 ... | 12 | 12 | 0 |
| A lady as Cleopatra ... ... ... | 1877 ... | 32 | 11 | 0 |
| A lady as Cleopatra, Galsworth's sale ... ... ... ... ... | 1881 ... | 184 | 16 | 0 |

**Mignard (Pierre),** called Le Romain and Le Vieux.—B. Troyes, 1610; D. Paris, 1695; S. Jean Boucher de Bourges; P. history, mythology, and portraits. It was intended by his family that Pierre Mignard should be a surgeon; but a strong taste for art caused him to go to Bourges, where he studied under Jean Boucher. In 1623 he returned to Troyes, and worked under Pierre Gentil, the sculptor. He next studied for two years at Fontainebleau, and, after his return to Troyes, through the influence of Maréchal de Vitry, became the pupil of Simon Vouet. In 1636 he went to Rome, where he formed a friendship with Dufresnoy which lasted throughout their lives. Pierre Mignard painted the portraits of many distinguished personages in Italy, and the Italians compared his pictures of sacred subjects with those of Annibale Carracci—a high compliment in his day as coming from them.

After a residence of twenty-two years in Italy, Pierre Mignard was recalled to France by Louis XIV. There he naturally became the rival of Lebrun, and, after the death of that artist, he was named "Premier peintre du Roi." Louis also ennobled him in 1687, and in 1690 he was made an Academician, Professor, Rector, Director, and Chancellor of the Academy. Pierre Mignard was the intimate friend of all the great contemporary literary men of France. He painted the portraits of most of them, as well as those of the Royal family and the personages attached to the court of Louis XIV.

The opinions of critics have varied very much as regards the merits of Pierre Mignard's works, many of which perished at the end of last century. It cannot be denied, however, that he was the best colourist of his time, that the composition of his pictures is often very graceful, and that his style of art was admirably adapted to the manners of the "Siècle de Louis XIV."

The portraits by this painter are so numerous that it is only possible to give a selection of the more interesting that have been offered at auctions, together with some of his subject-pictures, to show the various styles in which he painted:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child (engraved), Sir R. Strange's sale ... ... ... | 1773 ... | 53 | 11 | 0 |
| Mort d'Abradate et de Penthée, De la Reynière's sale... ... ... | 1792 ... | 70 | 0 | 0 |
| The Holy Family, with S. John and group of angels in a landscape, Nesbitt's sale ... ... ... | 1802 ... | 52 | 10 | 0 |
| La Vierge et l'Enfant, Grimaldi de Monaco's sale ... ... ... | 1802 ... | 30 | 0 | 0 |
| S. Charles Borromée Communicant les pestiférés, Lebrun's sale ... | 1806 ... | 75 | 0 | 0 |
| An oval portrait of Mme. de Sévigné, from De Calonne's Collection, Mitchell's sale ... ... ... | 1819 ... | 27 | 6 | 0 |

The prices paid at Quintin Crauford's sale give a correct idea of the value of Pierre Mignard's portraits at that time. They were:

| | | £ | s. | d. |
|---|---|---|---|---|
| Louis XIV., larger than life, in a Roman dress, 84in. by 60in. ... | 1820 ... | 11 | 0 | 0 |
| Duchess of La Vallière, in 1673, seated, has broken a necklace of pearls, 36in. by 29in. ... ... | 1820 ... | 36 | 0 | 0 |
| Mme. de Montespan, in an arbour, seated on the grass, 74in. by 50in. | 1820 ... | 20 | 0 | 0 |
| Mme. de Maintenon, seated near a table, gold and blue dress, an hour-glass, 45in. by 35in. ... | 1820 ... | 36 | 0 | 0 |
| Mlle. Hamilton and Count de Grammont on his knees, flowers in her hands, 50in. by 39in. ... ... | 1820 ... | 28 | 0 | 0 |
| Mme. de Sévigné, seated, neck uncovered, yellow satin and pearls, 28in. by 23in., oval ... ... | 1820 ... | 75 | 0 | 0 |
| Her daughter, Mme. de Grignan, and child ... ... ... ... | 1820 ... | 20 | 0 | 0 |

To these must be added:

| | | | | |
|---|---|---|---|---|
| Portrait of Cardinal Mazarin, W. G. Taylor's sale ... ... ... | 1823 ... | 26 | 5 | 0 |
| Portrait of the Countess de Grammont, Beckford's sale ... ... ... | 1823 ... | 35 | 14 | 0 |
| Portrait of Mme. de Maintenon, Lord Waldegrave's sale .. ... ... | 1835 ... | 52 | 0 | 0 |
| The Riposo, W. Mellish's sale ... | 1839 ... | 105 | 0 | 0 |
| Portrait of Mme. de Maintenon, yellow dress and blue robe, seated, 52in. by 40in., Bernal's sale ... | 1855 ... | 84 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Peter the Great, scarlet robe, Lord Northwick's sale ... | 1859 ... | 21 | 0 | 0 |
| Holy Family, Lord Northwick's sale | 1859 ... | 55 | 0 | 0 |
| Portrait of Cardinal de Fleury, Lord Northwick's sale ... ... ... | 1859 ... | 37 | 16 | 0 |
| Portrait d'une dame, Pourtales-Gorgier's sale ... ... ... | 1865 ... | 20 | 0 | 0 |
| S. Cécile, Delessert's sale ... ... | 1869 ... | 85 | 0 | 0 |
| Portrait of La Duchesse de la Rochefoucauld, seated at her toilet (three-quarter length), Webb's sale ... ... ... ... ... | 1869 ... | 85 | 0 | 0 |
| Portrait of Le Tellier, Chancellor to Louis XIV., Delafield's sale ... | 1870 ... | 131 | 0 | 0 |
| Portrait of Cardinal Mazarin, 26in. by 18in., Duke of Hamilton's sale ... ... ... ... ... | 1882 ... | 357 | 0 | 0 |

**Mignon** or **Minjon** (**Abraham**).—B. Frankfurt-am-Main, 1640; D. Frankfurt, 1679; S. Marrel and Jan Davidz de Heem; P. flowers and still-life. Mignon was the son of a merchant, and, owing to his inclination for art, the father placed him under Marrel, with whom he studied until he was seventeen years of age. Marrel dealt in works of art, and Mignon accompanied him to Holland, where he was instructed by De Heem. Mignon soon rivalled his master, and after residing at Utrecht and Wedzlar, returned to Frankfurt, where he died. He married the widow of Matthaus Merian, and taught Maria Sibylla Merian, her daughter, to paint.

Pictures by Mignon are to be found in all the great Continental galleries. They are generally painted on dark backgrounds, and the arrangement of the flowers or fruits is very elegant. In the centre of his flower-pieces he usually placed some red or white roses. He painted in a smooth, delicate manner, and in his fruit-pieces the netted melons are peculiarly well executed.

The following prices have been paid for pictures by Abraham Mignon:

| | | £ | s. | d. |
|---|---|---|---|---|
| Tableau de fleurs, De Verrue's sale... | 1737 ... | 20 | 0 | 0 |
| Vase de fleurs, Allard de la Court's sale ... ... ... ... ... | 1766 ... | 60 | 0 | 0 |
| Fleurs, fruits, oiseaux, etc., two pictures, Allard de la Court's sale | 1766 ... | 100 | 0 | 0 |
| Peaches and other fruits and flowers, Earl of Bessborough's sale ... | 1801 ... | 38 | 17 | 0 |
| A fruit-piece ... ... ... ... | 1802 ... | 8 | 18 | 6 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Fruit, Clarke and Hibbert's sale ... | 1803 ... | 29 | 8 | 0 |
| A vase with flowers, Clarke and Hibbert's sale ... ... ... | 1803 ... | 26 | 5 | 0 |
| Fruits, flowers, and insects, W. Porter's sale ... ... ... | 1803 ... | 42 | 0 | 0 |
| A vase with flowers ... ... ... | 1803 ... | 22 | 0 | 0 |
| A flower-piece, E. Coxe's sale ... | 1807 ... | 21 | 0 | 0 |
| Group of flowers, insects, etc. ... | 1819 ... | 46 | 4 | 0 |
| Fruit, J. Webb's sale ... ... ... | 1821 ... | 24 | 3 | 0 |
| Flowers, J. Webb's sale ... ... | 1821 ... | 34 | 13 | 0 |
| Flower-piece, insects, and reptiles ... | 1823 ... | 21 | 0 | 0 |
| Group of fruit on a marble slab, Scarisbrick's sale ... ... ... | 1861 ... | 23 | 12 | 0 |
| Le Nid: Rouge-gorge defendant son nid, Herman de Kat's sale ... | 1866 ... | 205 | 0 | 0 |
| Huitres, citrons, etc., signed, Pommersfelden's sale ... ... ... | 1867 ... | 240 | 0 | 0 |
| Une corbeille de fleurs, Pommersfelden's sale ... ... ... | 1867 ... | 105 | 0 | 0 |

**Miguel el Flamengo.**—*See* **Amberes.**

**Milanese (Il).**—*See* **Sesto.**

**Milano (Andrea da).**—*See* **Salai.**

**Milé** or **Millé.**—*See* **Millet (François).**

**Miller (William).**—B. about 1740; D. about 1810; S. ——; P. historical subjects and portraits. He was employed by Boydell for "The Shakespeare Gallery." His portraits are carefully and solidly painted, and many of them are whole-lengths. Between 1780 and 1803, Miller exhibited forty-seven works at the Society of Artists and the Royal Academy. Many of his pictures were engraved, among others, "Mrs. Jordan as the Romp," by Carey; "The Last Moments of Louis XVI.," by Schiavonetti; and "Louis XVI. at the Bar of the Convention," by Gaugain.

**Millet, Milé,** or **Millé (François,** called **Francisque).**—B. Antwerp, 1644; D. Paris, 1679; S. Laurent Francken; P. history, landscapes, etc. The father of this artist was an ivory-turner at Dijon, who settled at Antwerp. He having died while his son was still young, Francken treated the latter like one of his own children, and Millet ultimately married his master's daughter. When Francken moved to Paris, Millet came with him, and there he became intimate with Genoels, who taught him perspective. He also studied the works of Gaspar Poussin. Millet visited Flanders, Holland, and England. At Paris he painted in the Royal

residences and was admitted at the Académie, but was never a member. Little is known of his life, and it has been asserted that he was poisoned, but the statement rested on very slight grounds. He was buried in the cemetery of S. Nicolas des Champs.

François Millet was the best painter of landscapes of his time. He usually introduced antique buildings into them, but occasionally more modern ones, such as were constructed in France when he lived. Both his son and his grandson were artists, but their works are inferior to his.

Pictures by François Millet have usually been sold at auctions for from £5 to £20, but there have been the following exceptions:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with buildings and figures | 1803 ... | 36 | 15 | 0 |
| Landscape, Bryan's sale ... ... | 1804 ... | 32 | 11 | 0 |
| Paysage avec Mercure et Battus, La Fontaine's sale ... ... ... | 1817 ... | 320 | 0 | 0 |
| The same picture, Varroe's sale ... | 1821 ... | 560 | 0 | 0 |
| Site d'Italie, Fesch's sale ... ... | 1845 ... | 36 | 0 | 0 |
| Vue prise dans la Campagne d'Egypte, Pourtales-Gorgier's sale... ... | 1865 ... | 40 | 0 | 0 |

**Millet (Frederick).**—B. Charlieu, in Forez, 1786; D. Paris, 1859; S. Aubry and J. B. Isabey; P. miniatures. As they were both living at the same time, it is necessary to bear in mind that Frederick was not the same person as Jean François Millet. The former was the painter of many miniature portraits of distinguished personages of his time. His miniatures are remarkable for the strength of the drawing and touch, and for the characteristic expression in the faces.

**Millet (Jean François).**—B. Greville, in La Manche, 1815; D. Paris, 20th January, 1875; S. Paul Delaroche; P. history, genre, and landscapes. This painter, whose works have, since his death, been bought at very high prices, was one of a family of nine children, and it is said that as a boy he looked after cattle and followed the plough. In after-life, when he had become the head of a school, known as that of Barbison, he often spoke of himself as a Norman peasant. He received, however, some education from his grandmother and from an uncle who was a priest.

Millet's aptitude for painting showed itself while he was still very young, and he studied under Mouchel and Langlois, at Cherbourg, in 1834. The municipal council of that place

encouraged Millet by giving him a small pension, in order that he might go to Paris. In 1837 he became a pupil of Delaroche, and the friend of Corot, T. Rousseau, Dupré, and Diaz. His choice of subjects was at first such as were historical, but he soon abandoned them, and devoted all his time to painting scenes in rural life and landscapes. He exhibited at the Salon in 1853 "The Reapers," "A Shepherd," and "Sheep-shearers," and he received a medal in 1855. In 1857 he showed "A Peasant Grafting a Tree," and, in 1859, "The Gleaners."

Millet's pension from Cherbourg was very small. He had to struggle with poverty in Paris, and lived and died poor, although such well-known critics as Edmond About and Theophile Gautier bestowed the highest praise on "The Gleaners," in their notes on the Salon of 1857. The former said of it, "All is calm, the drawing without a fault, and the colour without glitter"; and the latter, "He (Millet) understands the inward poetry of the fields, he loves the peasants whom he represents, and in their resigned figures expresses his sympathy with them." The celebrated "Angelus" appeared at the Exposition of 1867. It represents two peasants, a man and a woman, in the field; hearing the distant church bell tolling the "Angelus," they reverently bow their heads in silent prayer. Millet exhibited at the Salon for the last time in 1870.

Owing to the care he bestowed upon their execution, Millet is said to have produced only eighty pictures. Although, during his life, a few of them were sold at high prices (for instance, "Part of the Village of Greville," at Faure's sale, in 1873, produced over £800, and "A Woman with a Lamp," at Laurent-Richard's, over £1500), it was only after his death that his works rose enormously in value. Many of his pictures remained in his possession until his death, when fifty-six, finished and unfinished, produced, at the Hôtel Drouot, in Paris, nearly £13,000; and subsequently M. Gavet's collection of designs by Millet, which consisted of only ninety-five drawings, was sold by auction for £17,250. It is recorded of this latter auction that there were not above twenty persons present, and only one foreigner. At the Secretan sale, in 1889, "Le Vanneur," by Millet, realised £3570.

Millet executed a number of etchings and some wood-engravings, and many of his pictures and designs have been engraved by other artists. He signed his works sometimes with a small "mi," sometimes with a large M combined with an F.

There appeared in the *Times* a very interesting account, by Mr. H. Wallis, of a visit he paid to Millet, and as it gives so clear an idea of the residence and appearance of an artist whose name is so often heard, it will form a fitting conclusion to this short notice of him. Mr. Wallis says: "Barbison is one of those French villages we all know so well, a long street of cottages and small farmhouses, with their picturesque *basses-cours*. At the top of the village, approaching the forest of Fontainebleau, is a range of modest buildings, one of which has a large window; this is the residence and studio of Millet. One day last autumn, being at Barbison, I sent my card to M. Millet, and asked permission to see any work he might have finished. He very kindly acceded to my request, and led the way along a shaded alley to his studio. His appearance was decidedly more provincial than Parisian. He wore a straw hat, loose shooting coat, and sabots. His manner was especially courteous and genial, though very quiet. He gave me the impression of being nearer fifty than sixty years of age."

**Milton (John).**—B. ——; D. ——; S. ——; P. marine subjects and landscapes. This artist exhibited, between 1767 and 1776, three pictures at the Society of Artists and thirty at the Free Society. Several of his works were engraved, among others "A Strong Gale," by R. Laurie, in 1774; "The English Setter," by J. Cook; and six dockyard scenes, by J. Canot.

**Minderhout (Hendrick van).**—B. Rotterdam, 1632; D. Antwerp, July, 1696; S. ——; P. marine subjects. This artist must not be confounded with Minderhout [properly Meindret] Hobbema. He married on the 3rd February, 1664, at Bruges, Marguerite van den Broeke, and lived in that city until 1670. In 1663 he was received into the Guild of S. Luke there, and in 1670 into the Society of Rhetoric at Antwerp. Minderhout went to reside at the latter place in 1670, married a second wife in 1672, and remained there until his death. In the Museum at Antwerp are two pictures by him, "A Port in the Levant" and "A View of the Port at Bruges in 1653." He well understood the rig of the different vessels, but in his pictures the figures and skies are somewhat carelessly painted.

Two pictures by Minderhout have been sold by auction: "A Seaport in the Mediterranean," Scarisbrick's sale, 1861, £29 8s.; and "The Quay on the Scheldt," 64in. by 94in., signed and dated 1678, Duke of Marlborough's sale, 1886, £78 15s.

**Minjon.**—*See* **Mignon.**

**Mireveld** or **Mirevelt.**—*See* **Miereveld.**

**Modena (Pellegrino da).**—*See* **Munari.**

**Moermans (Jacob).**—B. 1602 (?); D. Antwerp, 1653; S. Rubens; P. history and portraits. This artist has seldom been mentioned, yet he must have been an able painter, for he was one of the three named by Rubens to superintend the sale of that master's collection after his death. The others were Jan Wildens and François Snyders. Moermans was inscribed in the Register of the Guild of S. Luke at Antwerp, in 1622 as a pupil of Rubens, and in 1630 as a master. He was also a member of the Society of Rhetoric called "La Violette." Moermans was drowned by accident, and buried near his wife Marie Schut. Nagler says that his name is to be found on a print of a hunt by Rubens.

There was also an Octavius Moermans, a painter who was inscribed as the son of a master in the Register of the Guild of S. Luke at Antwerp in 1646-7.

**Moeyart.**—*See* **Moyaart.**

**Mogford (John).**—B. London, 15th October, 1821; D. 1885; S. Dyce and the Royal Academy; P. landscapes and marine subjects. This artist, who married a daughter of Francis Danby the landscape-painter, exhibited at the Royal Academy and at the Sydney International Exhibition in 1879. Many of his pictures are in the National Galleries of New South Wales and Victoria. He is, however, most known as having been much employed by Buchanan and other collectors in the restoration of pictures by the old masters. In 1866 he was elected a member of the Institute of Painters in Water-colours, and at Sibeth's sale, in 1884, a drawing by him, "De Periculo Maris," 17in. by 32in., was sold for £157 10s.

**Mohedano (Antonio).**—B. Lucena, 1561; D. Lucena, 1625; S. Pablo de Cespedes; P. sacred subjects. This artist resided and was a magistrate at Antequera, but was born at Lucena. He was one of the great painters in fresco in Andalusia. His most important works were the frescoes in the great cloister of the Francis Court at Seville. Mohedano painted also in the Sagrario of Cordoba Cathedral. His paintings show the care and labour he bestowed on his designs and draperies. He was

not equally successful when painting in oil. Some poems by him have been published.

**Moine (Le).**—*See* **Le Moine.**

**Mol (Pieter van).**—B. Antwerp, 1599; D. 1660; S. Van den Grave; P. history and portraits. He was received into the Guild of S. Luke of Antwerp in 1622-3. In 1631 he was settled in Paris and appointed painter to Anne of Austria. Van Mol married, on 19th February, 1640, Anne van der Burch. In 1648 he was one of the founders of the Académie Royale de Peinture of France. He was a good painter, although his colouring was not remarkable. There are a few pictures by him on the Continent. His own portrait is in the Louvre, and at Lisle there is a "Descent from the Cross" by him.

"Diogène," by Van Mol, produced at Lebrun's sale in 1791, £240; and at Helsleuter's sale in 1802, £420.

**Mola (Giovanni Battista, di Francia).**—B. Besançon, 1616; D. Rome, 1661; S. Vouet and Albano; P. history and landscapes. After he became a pupil of Albano, Mola composed his pictures in the style of that master, but his colouring is stronger and his execution bolder. His portrait of Albano was engraved by Picart. Mola himself etched. At the sale of the Duke of Bedford's pictures in 1827, "A Boy with a Pigeon," by this artist, was sold for £36 15s. It is said that his real name was Mollo or Molli.

**Mola (Pietro Francesco).**—B. Coldre, near Como, 1612; D. Rome, 1668; S. Orsi, D'Arpino, and Albano; P. history, portraits, and landscapes. This artist was the son of an architect, and, after studying at Rome, he accompanied his father to Bologna, where he became the pupil of Albano. He also visited Venice when Guercino was in that city. Mola was protected and employed at Rome by Innocent X., Alexander VII., and Christina of Sweden. It is said also that he was about to go to France by invitation from Louis XIV. when he died somewhat suddenly. He was President of the Academy of S. Luke. His chief works in fresco in Rome were "S. Peter Delivered from Prison" and "The Conversion of S. Paul." In oil there are at Milan: "S. John in the Wilderness" and "S. Paul the Hermit," which are excellent works; and good examples of this master are in our own National Gallery.

Critics who differed very much in opinion as to what is to be most admired in art, have combined to praise the works of Pietro

Francesco Mola, especially his landscapes. Pictures painted him are to be found in most large collections, and he must have been a most laborious artist, as they are very numerous. This has probably prevented the prices paid for them at auction-rooms from rising higher than they have done. In a list of about fifty sold since 1764, they vary from £10 10s. to £210. Those which have produced £30 and upwards, and a few that are peculiarly interesting, are:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jupiter et Leda, Vandreuil's sale ... | 1784 ... | 32 | 0 | 0 |
| Meeting of Jacob and Rachel, the engraved picture from Crozart's Collection ... ... ... ... | 1801 ... | 17 | 6 | 6 |
| Repos en Egypte and Songe de S. Joseph (together), Laborde de Mereville's sale ... ... ... | 1802 ... | 60 | 0 | 0 |
| A landscape ... ... ... ... | 1802 ... | 56 | 14 | 0 |
| Bacchanalian Boys, Lord Darnley's sale ... ... ... ... ... | 1802 ... | 32 | 11 | 0 |
| The companion, Lord Darnley's sale | 1802 ... | 26 | 5 | 0 |
| Marriage of S. Catherine, Clarke and Hibbert's sale ... ... ... | 1802 ... | 94 | 10 | 0 |
| Landscape and figures, Clarke and Hibbert's sale ... ... ... | 1802 ... | 34 | 13 | 0 |
| Abraham Offering Isaac (bought in) | 1813 ... | 78 | 15 | 0 |
| Flight into Egypt, Delahante's sale... | 1814 ... | 120 | 15 | 0 |
| The Riposo, J. Knight's sale ... | 1819 ... | 102 | 18 | 0 |
| Landscape with S. Catherine and Cherubim, Lord Radstock's sale | 1826 ... | 105 | 0 | 0 |
| Landscape with Christ and the Woman of Samaria, Lord Radstock's sale | 1826 ... | 44 | 2 | 0 |
| Hagar and Ishmael, Lord Carysfort's sale ... ... ... ... ... | 1828 ... | 42 | 0 | 0 |
| Mary Magdalen in the Desert, J. Maitland's sale ... ... ... | 1831 ... | 90 | 6 | 0 |
| Landscape, figures bathing, from Sir J. Reynolds's Collection, Cholmondeley's sale ... ... ... | 1831 ... | 107 | 2 | 0 |
| A Romantic Landscape, G. W. Taylor's sale ... ... ... | 1832 ... | 36 | 15 | 0 |
| S. John Preaching in the Wilderness, Mellish's sale ... ... ... | 1839 ... | 39 | 18 | 0 |
| The Riposo, with S. Catherine, Sir S. H. Clarke's sale ... ... ... | 1840 ... | 43 | 1 | 0 |
| S. John in Patmos, and the Virgin Appearing to the Apostles, Lord Ashburnham's sale ... ... | 1850 ... | 157 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Riposo and Glory of Angels, S. Rogers's sale ... ... ... | 1856 ... | 37 | 16 | 0 |
| Hagar and Ishmael, Lord Carysfort's picture, S. Rogers's sale... ... | 1856 ... | 86 | 2 | 0 |
| Hagar and Ishmael, Hagar in blue, exhibited at Manchester (bought in), H. Baillie's sale ... ... Sold at H. Baillie's second sale, in 1867, for £173 5s. | 1858 ... | 210 | 0 | 0 |
| S. John in Patmos, Lord Ashburnham's picture ... ... ... | 1863 ... | 63 | 0 | 0 |
| Landscape with Diana sleeping on the bank of a lake, Alnutt's sale ... | 1863 ... | 32 | 11 | 0 |

**Molenaar** or **Molenaer.**—There were several painters of this name, natives of Haarlem, and much confusion exists as regards their works. The following notices contain such information concerning them as appears to be most authentic:

**Molenaar** (**Bartholomeus** and **Nicolaes**).—Of these two painters less is known than of the other Molenaars. They are described as of Amsterdam, but they were inscribed on the Register of S. Luke at Haarlem, the first in 1640 and the second in 1651. They painted landscapes and frost scenes with many figures. Two pictures ascribed to one or the other were sold as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Bords de la Meuse, Rochebrun's sale | 1873 ... | 160 | 0 | 0 |
| Kermesse Hollandaise ... ... | 1874 ... | 135 | 0 | 0 |

**Molenaar** (**Cornelis**), called "Scheele Neel" (Squinting Nelis), the same person as Corneille de Meulener.—B. ——; D. Antwerp; S. his father; P. landscapes and marine subjects. He was the son of an obscure painter, and his works have often been confounded with those of Nicolaes Molenaar and J. Miense Molenaar. The landscapes and marine subjects by him, which are very scarce, are painted with great freedom and spirit. It is said that Cornelis did not use a maul-stick. He was very poor, and Egidius Coignet and other artists availed themselves of his services to paint on their pictures. His figures are not so well painted as his landscapes. There are pictures by him at Berlin and at Madrid, and in 1776 a "Noce de Village," attributed to Cornelis Molenaar, was sold for £30 in De Saint Aignan's sale.

**Molenaar** (**Jan**).—B. Haarlem, ——; D. Haarlem, 1685; S. ——; P. village feasts, marriages, and drunkards' quarrels.

Little is known of Jan Molenaar's life, and his works are often sold as being by Jan Miense Molenaar, a superior painter. Jan married at Heemstede, in 1636, the painter Judith Leyster. In 1647 he lived at Amsterdam, and his name is inscribed in the Register of the Guild of S. Luke at Haarlem in 1684. His pictures are true to nature and highly finished, but they are not so valuable as those by Jan Miense. At sales they generally produce from £5 to £10.

**Molenaar (Jan Miense).**—B. Haarlem, ——; D. Haarlem, 1668; S. ——; P. village merry-makings and landscapes. The particulars of this artist's life are not known, but the pictures by him at Amsterdam prove that he was a very superior painter to the other Jan Molenaar. The following pictures, which are somewhat in the style of Ostade, were probably by this Molenaar:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Boors Merry-making, J. W. Willett's sale ... ... ... ... ... | 1813 | ... | 17 | 17 | 0 |
| A Courtship, Marquis of Bute's sale | 1822 | ... | 77 | 14 | 0 |
| Interior, merry-making ... ... | 1833 | ... | 19 | 19 | 0 |
| Le Bénédicité, Delessert's sale ... | 1869 | ... | 25 | 0 | 0 |
| Intérieur, Stange's sale ... ... | 1879 | ... | 40 | 0 | 0 |

**Molenaar (Nicolaes).**—*See* **Molenaar (Bartholomeus).**

**Molli** or **Mollo.**—*See* **Mola (Giovanni Battista).**

**Molyn (Pieter),** called the elder.—B. London, before 1600; D. Haarlem, 1661; S. ——; P. landscapes, genre, and battles. He left London, and at Haarlem was admitted into the Guild of S. Luke in 1616, of which he became Dean in 1633. Although his pictures seldom sell for £5 or £10, they are very pleasing and remind us of those by Jan van de Velde and Van Goyen. A good example of his work, "A landscape with a waggon and figures in a village," was sold by auction in 1823 for £17 6s. 6d., and a "Paysage" at Stange's sale, in 1879, for £25.

**Molyn (Pieter),** the younger, known also as Pietro Muller, Petrus de Mulieribus, and Tempesta.—B. Haarlem, 1632; D. Genoa, 1701; S. his father; P. hunting scenes, animals, and storms. He travelled by way of Flanders to Rome, where he became a Roman Catholic. This procured him the protection of the Roman nobility, especially of Count Bracciano. He amassed money and was made a knight. On his return to Holland he had a brilliant reception at Gouda, after which he revisited Italy. This artist married an Italian, but when at

Genoa fell in love with another, and as his wife was on the road to join him there he had her murdered. The crime was discovered, and he would have been hanged had not Count Mello obtained a commutation of the sentence to perpetual imprisonment. The taking of Genoa by Louis XIV. caused him to be set at liberty after he had been sixteen years in prison, in which some of his best pictures were painted. He excelled in representing storms, which caused him when in Italy to be known as "Tempesta." Pictures by P. Molyn the younger have sold for from £10 to £30.

**Mommers (Hendrick).**—B. Haarlem, 1623; D. Haarlem, 1697; S. —— ; P. landscapes and seaports. This painter went while young to Italy, and most of his pictures represent scenes in that country. He, however, was admitted into the Guild of S. Luke at Haarlem in 1647, became Vinder in 1652, and Dean in 1654. Mommers was an able artist, but his drawings are superior to his pictures. He marked them "H. M." His pictures are to be found in Continental galleries, and usually produce from £10 to £20 at sales. The following are two exceptions:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Gleaners, W. Porter's sale ... | 1803 ... | 35 | 14 | 0 |
| Landscape, Roman monument, cattle, and mountains, Cockburn's sale... | 1860 ... | 36 | 15 | 0 |

**Momper (Bartholomeus de).**—B. probably Bruges, 1535; D. Antwerp, after 1588-9; S. his father; P. landscapes. He was the son of old Josse de Momper, was inscribed in the Register of the Guild of S. Luke at Antwerp in 1554 as the son of a master, and was Dean in 1580 and 1581. There was also another painter of the same names inscribed in 1597.

**Momper (Josse de),** called the old.—B. probably Bruges, 1500; D. 1559; S. his father; P. landscapes. He was the son of Jean de Momper, who is inscribed on the register of the Corporation at Bruges, as a pupil of Adrien Braem in 1512, and of G. Jansyns in 1516. Josse, the son, was a draper, painter, and dealer in pictures, who went and settled at Antwerp, where he was received into the guild as a free master in 1530. He became a citizen of Antwerp in 1535, and signed a petition in 1548.

**Momper (Josse de),** called the younger.—B. Bruges, 1559 (?); D. 1634-35; S. his father; P. landscapes. He was the son of

Bartholomeus de Momper; and his father, who was ther of the Guild of S. Luke at Antwerp, inscribed him as the a master in 1581. He himself became Dean in 1611.

Josse the younger was no doubt an artist of repute in hi as Van Dyck painted his portrait, and Francken, Van and Breughel occasionally painted the figures in his land many of which are pleasing. He often introduced mou and large masses of stone into them, and he bestowed co able care in working up the foreground, plants, etc. Pictu this artist usually produce at sales from £5 to £15. I engraved.

There were also a François and a Philippe de Mompe were inscribed as painters, but about them nothing fur known.

**Monamy (Peter).**—B. Jersey, about 1670; D. Westm 1749; S. ——; P. marine subjects. His relations being ver Monamy was sent to London, where he was apprentice house-painter on London Bridge. Gradually, by the st the pictures painted by W. van de Velde, and of the ves the river, he became a very able marine painter. He e in representing "calms," and seashores where fisherm employed in carrying fish or mending their nets. The and indeed all the objects in his pictures, are well draw agreeably coloured. There is a large picture by Monamy 1726, in the Paper-Stainers' Hall, and at Hampton Cour is a sea-fight. Among other things he painted a carriag ships and trophies for the unfortunate Admiral Byng.

At the Strawberry Hill sale, a picture by Hogarth, con the portraits of Mr. Thomas Walker and that of Monamy, showing a picture of a sea-fight to Mr. Walker, was pu by Lord Derby for twenty guineas.

**Monnoyer (Jean Baptiste),** known as Baptiste.—B. 1636; D. London, 1699; S. ——; P. history, flowers, an ments. Monnoyer was educated at Antwerp, and while learned to paint. After he returned to Lille he was em by Lebrun to work on the ornamental part of the dec at Versailles, and in 1663 was elected a member of the Academy. He was brought by the Duke of Montague to E and decorated that nobleman's house in Bloomsbury, whic where the British Museum now is. Monnoyer was also em by Queen Mary, Queen Anne, and many of the English n

He married the daughter of the painter Blain de Fontenay and left two sons, one Antony, a painter in the same style as his father, but an inferior artist, who was a member of the Academy in 1704. His other son became a Dominican friar at Rome, and painted with some success sacred subjects for his order.

As Monnoyer resided for nearly twenty years in England, and painted very many pictures, his works, some of which he etched, are not scarce; yet, although they are not executed in the refined style of De Heem, Van Huysum, and the great Dutch painters of fruit and flowers, the arrangement of the subjects is often pleasing, and the execution spirited and very suitable for decorative works. He approached nearer to the manner in which the Italians painted such subjects.

At auctions, Monnoyer's easel pictures are usually sold at from £5 to £10.

**Monsignori,** properly **Bonsignori** (**Francesco**), called also Francesco da Verona.—B. Verona, 1455; D. Caldiero, near Verona, 2nd July, 1519; S. ——; P. various subjects and in various styles. One of the best works by this artist is the altar-piece in the Church of S. Bernadino at Verona. It is signed and dated 1488, and was painted before Bonsignori went to Mantua, where he studied the works of Mantegna. There is a good portrait by Bonsignori in the National Gallery, and a small picture representing the Virgin and Child with four saints belonged to Sir Henry Layard.

At Didier's sale in Paris in 1868 a portrait of the Duke of Mantua by this painter was sold for £50.

**Montagna** (**Bartolommeo**).—B. Orzinovi, near Brescia, about 1450; D. October, 1523; S. ——; P. sacred subjects. The works of this painter, although they do not appear at sales, are very numerous, as he painted at Vicenzo, Bassano, Padua, Verona, and other places. The chief result of his labours now existing is the altar-piece—"The Virgin and Child Enthroned with Saints"—in the Brera at Milan, which was painted for the Squazzi Chapel in S. Michele at Vicenza. Modern critics have been unanimous in praising the noble figures it contains, the graceful angels below, and the richness of the architecture. They dwell also on the skill with which the lights and shadows and the colours are distributed. There are good examples of this master's work in our own National Gallery. He left a son Benedetto, an inferior painter. Both father and son engraved.

A large picture of "The Virgin Enthroned with Saints," by the son, was disposed of at Lord Northwick's sale in 1859 for £54 12s.

**Montfort (Antonis van).**—B. Montfort, 1532; D. Utrecht, 1583; S. Frans Floris; P. history and portraits. The real name of this artist was Van Bloklandt, and Montfort was the name of a property in his possession. He married when only nineteen, and settled at Delft. In 1572 he went to Italy, and after his return to Holland resided at Utrecht. Montfort painted several pictures for churches in that city, and also for those of other places. He taught Michel Miereveld, and himself painted some fine portraits. Generally speaking, he was one of the good Dutch artists of his time. He both drew and coloured well, and the heads in his pictures are striking and the faces expressive.

**Moojaert.**—*See* **Moyaart.**

**Moor (Karel de).**—B. Leyden, 25th February, 1656; D. Warmond, 1738; S. Gerard Dou, Van den Tempel, Mieris, and Schalken; P. history, portraits, and interiors. The early works of this artist are portraits and domestic scenes. He, however, soon rose to eminence in his profession, and the States of Holland gave him a commission to paint a picture for their council-chamber. He chose the subject of "Brutus Condemning his Two Sons to Death," and produced that terrible subject, now in the Town Hall at Leyden. Among his other fine works are the equestrian portraits of Prince Eugène and of the Duke of Marlborough, with which the Emperor was so well satisfied that he made De Moor a Knight of the Holy Empire. The Grand Duke of Tuscany requested De Moor to paint his own portrait; and when the artist sent it to Florence it was placed in the Uffizi, and the Grand Duke sent him a gold medal and a chain. Two others of De Moor's works are "The Magistrates of The Hague in 1719," and "The Masters of the Cloth Hall at Leyden."

Besides his merit as a portrait-painter, Karel de Moor excelled in landscapes, and in these he often introduced elegant figures of ladies and their attendants, many of whom are somewhat in the style of those of Watteau. He was also a charming colourist, and finished his pictures highly. In subjects by him representing interiors the white satin and vases of flowers are also peculiarly well painted.

Pictures by De Moor have always sold readily, although the prices obtained have not been high. Really good pictures by

him seldom appear at sales, for most of them are in great galleries. The following may be cited :

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Jeu d'échecs, Julienne's sale ... | 1767 ... | 40 | 10 | 0 |
| Boy blowing bubbles, Marquis of Bute's sale ... ... ... ... | 1822 ... | 17 | 6 | 0 |
| A Music Party (bought in), Artis's sale | 1851 ... | 84 | 0 | 0 |
| Cavalier in yellow, playing chess with one in black, another holding glass of wine (engraved), Emmerson's sale .. ... ... ... ... | 1854 ... | 73 | 10 | 0 |
| Lady in blue silk, gentleman studying, spaniel on a table, Scarisbrick's sale ... ... ... ... ... | 1861 ... | 18 | 18 | 0 |
| Interior, gentleman playing guitar and lady singing, Earl of Clare's sale ... ... ... ... ... | 1864 ... | 53 | 11 | 0 |
| Portrait de femme, Delessert's sale | 1869 ... | 25 | 0 | 0 |

**Moore (Henry).**—B. York, 7th March, 1831; D. 19th June, 1895; S.——; P. landscapes and marine subjects. Up to 1858 Moore was well known by his excellent landscapes, but from that time he surpassed himself in painting marine subjects, and was one of the most successful modern painters of such pictures. Between 1853 and 1880 he exhibited one hundred and forty-six works in London, seventy-three at the Royal Academy, fifteen at the British Institution, and fifty-eight in Suffolk Street. In 1885 he was elected an Associate of the Royal Academy, and in 1893 a full member. His brother Albert, who died on 26th September, 1893, was an artist of considerable ability.

Pictures in oil by Henry Moore have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Outside the Harbour, Burnett's sale | 1882 ... | 315 | 0 | 0 |
| Summer Moonlight, Burnett's sale | 1882 ... | 115 | 10 | 0 |
| Brading Down, Isle of Wight, Burnett's sale ... ... ... | 1882 ... | 113 | 8 | 0 |
| Wreck of "Olympe," Burnett's sale | 1882 ... | 315 | 0 | 0 |
| A Wild Evening, Burnett's sale ... | 1882 ... | 157 | 10 | 0 |
| Drawing the Nets, Walker's sale ... | 1883 ... | 76 | 0 | 0 |
| Wreck, Cumberland, Walker's sale... | 1883 ... | 74 | 0 | 0 |
| The Estuary, 24in. by 42in., Walker's sale ... ... ... | 1883 ... | 80 | 0 | 0 |
| In water-colours: | | | | |
| On the Goodwins, Burnett's sale ... | 1882 ... | 68 | 5 | 0 |
| Mussel-Gatherers Returning (bought in), Smyth's sale ... ... ... | 1883 ... | 157 | 10 | 0 |

**Moore (Jacob)**, known as Moore of Rome.—B. Edinburgh, 1740; D. Rome, 1793; S. Runciman; P. landscapes. This artist went to Rome about 1773, and he laid out the first English garden seen there for Prince Borghese. He painted also in the style of Claude. Moore sent some of his pictures to the Royal Academy about 1785, but although he had a great reputation in his own day, his works are generally weak and poor in colour. Miss Berry and Goethe speak in praise of them, and John Landseer engraved after him, in 1793, twenty views in the south of Scotland. In 1796 a picture of "Diana and Her Nymph" was sold at Messrs. Christie's under the name of "Jacob More" for £110 5s.

**Mor, More,** or **Moro, van Dashorst (Antonis).**—B. Utrecht, 1512; D. Antwerp, 1581; S. Schoorl or Schoorel; P. history and portraits. This celebrated portrait-painter was received as a free master into the Guild of S. Luke at Antwerp in 1547. He is said to have visited Italy. Mor was protected by Cardinal de Granvelle, and when Prince Philip (afterwards Philip II.) was in Flanders in 1548-9, Mor painted his portrait, and that of Eleonore, the widow of François I. of France. Mor was also in favour with Charles V., and was sent by him into Portugal, in 1550, to paint portraits of his brother-in-law, John III., his sister, Anne of Austria, and their children. Mor was at Madrid in 1552, and between 1553 and 1555 came to England to paint the portrait of Mary Tudor, the second wife of Philip II. He next entered the service of that king, and went again to Madrid.

The story of his having daubed King Philip's hand with paint is most improbable, as Mor is described by all those who have written his life as a man of serious character and dignified bearing. It is much more likely that the jealousy of native artists, and even of the courtiers, had been aroused by the favour shown Mor by Philip, and that therefore he thought he would be safer in Flanders than in Spain. There he would be protected by the Duke of Alva. The story, also, that Mor was painting the portrait of the Duke when the latter gave the order to execute the Counts Egmont and Horn, and was so shocked that he sickened on his return home and died a few days later, may likewise be easily disproved, for Egmont and Horn were executed in 1568, and Mor did not die till 1581. In 1555, 1558, and again in 1559, Mor was at Utrecht settling some private affairs, and Philip II.,

who protected the artist's children, made his son a Canon of the Church of S. Sauveur at Utrecht, having previously appointed Mor himself to the lucrative office of Receiver for West Flanders. Mor was knighted in England, but it is not known when, and he was called Sir Anthony More while in this country. Portraits by Mor have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait d'un architecte, Carignan's sale ... .. ... ... ... | 1741 ... | 40 | 0 | 0 |
| Lord Cromwell, Slade's sale ... ... | 1801 ... | 31 | 10 | 0 |
| A Spanish Nobleman, Bryan's sale... | 1804 ... | 3 | 18 | 6 |
| Sir Thomas Gresham, Campion's sale | 1810 ... | 99 | 15 | 0 |
| Doña Juana of Austria, Campbell's sale ... ... ... ... ... | 1814 ... | 69 | 0 | 0 |
| Jeanne d'Archel, of the House of Egmont, Beckford's (Fonthill) sale | 1823 ... | 17 | 17 | 0 |
| Mary Tudor, second wife of Philip II. of Spain, Dent's sale ... ... | 1827 ... | 27 | 16 | 6 |
| Sir Thomas Gresham, G. W. Taylor's sale ... ... ... ... ... | 1832 ... | 42 | 0 | 0 |
| A man ... ... ... ... ... | 1840 ... | 15 | 0 | 0 |
| Small oval of Archduke Albert, Marquis of Camden's sale ... | 1841 ... | 6 | 6 | 0 |
| Anne Stanhope, Duchess of Somerset, miniature portrait of the Protector in her hand, Strawberry Hill sale ... ... ... ... | 1842 ... | 8 | 8 | 0 |
| Marguerite de Valois, Duchesse de Savoie, sister of Henry II. (belonged to Charles I.), Strawberry Hill sale ... ... ... ... | 1842 ... | 37 | 16 | 0 |
| Lord John Sheffield, husband of Lady Douglas, Strawberry Hill sale ... ... ... ... ... | 1842 ... | 14 | 14 | 0 |
| Thomas Howard, Duke of Norfolk, beheaded in the reign of Queen Elizabeth, Strawberry Hill sale... | 1842 ... | 42 | 0 | 0 |
| Lady holding feather fan, 31in. by 23½in., Bernal's sale ... ... | 1855 ... | 13 | 13 | 0 |
| Isabelle de Valois, wreath on head, 20in. by 15in., Bernal's sale ... | 1855 ... | 47 | 5 | 0 |
| Mary Tudor, red dress, 13in. by 10in., dated 1554, Bernal's sale... ... | 1855 ... | 32 | 11 | 6 |
| Lady in black, 7½in. by 6in., Bernal's sale ... ... ... ... ... | 1855 ... | 4 | 15 | 0 |
| Jeanne d'Archel (from Fonthill), Hugh Baillie's sale (bought in)... | 1858 ... | 105 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Jeanne d'Arebel, Hugh Baillie's sale | 1858 | ... | 173 | 5 | 0 |
| Sir P. Sidney, hand on hip, three-quarter length, Lord Northwick's sale ... ... ... ... ... | 1859 | ... | 25 | 4 | 0 |
| Lord William Russell when a youth, Lord Northwick's sale .. ... | 1859 | ... | 6 | 6 | 0 |
| Mary Tudor, Lord Northwick's sale ... ... ... ... ... | 1859 | ... | 13 | 13 | 0 |
| Charles Brandon, Duke of Suffolk, Lord Northwick's sale ... ... | 1859 | ... | 90 | 6 | 0 |
| La Bella Isabella, wife of Philip II., Bromley's sale ... ... ... | 1863 | ... | 147 | 0 | 0 |
| Charles Brandon, Duke of Suffolk, black velvet, Order of Golden Fleece, Brett's sale ... ... | 1864 | ... | 136 | 10 | 0 |
| Portrait de femme tenant un évantail, Pourtales-Gorgier's sale... ... | 1865 | ... | 320 | 0 | 0 |
| Daughter of Henry III. of France and wife of Philip II., Phillips' sale ... ... ... ... ... | 1866 | ... | 68 | 0 | 0 |
| Portrait de femme, sale in Paris ... | 1868 | ... | 240 | 0 | 0 |
| Columbus (the picture mentioned by Washington Irving), Crabb's sale | 1871 | ... | 32 | 0 | 0 |
| Isabelle de Valois, Rocheb's sale ... | 1873 | ... | 725 | 0 | 0 |
| Mary Tudor ... ... ... ... | 1879 | ... | 78 | 15 | 0 |
| Thomas Lord Seymour, standing, 35in. by 32½in., De Zoete's sale... | 1885 | ... | 157 | 10 | 0 |

**Morales (Luis de).**—B. Badajoz, about 1509; D. Badajoz, 1586; S. ——; P. sacred subjects. Morales was the first distinguished painter among the artists of Castile, and he appears to have been to a great extent self-taught. He acquired the name of "El Divino" probably in a great measure from his constant repetition of subjects connected with the sufferings of Christ and the Virgin. When Morales was summoned, about 1564, to Madrid, by Philip II., the only picture he painted there was one of "Christ Going to Calvary," which the King gave to the church of the Jeronymites at Madrid, and he was not employed at the Escurial. After he returned to Estremadura he became very poor, and in 1575 sold a small property he had for 100 ducats. When, however, Philip II. came to Badajoz in 1581, he bestowed upon Morales a pension of 300 ducats, which the artist enjoyed until his death.

Opinions have differed as to the merit of Morales' pictures; they have been overpraised by his countrymen, and unjustly

depreciated by foreigners, who, for the most part, had not seen many of his works, as the finest are still in Spain, and at places seldom visited by travellers. What may, however, well excite surprise is, that a man who can have had so few opportunities of studying pictures by other great masters should have painted so well. The following prices paid for such of Morales' pictures as have been offered at sales are perhaps the best reply that can be made to persons who find fault with them:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Bearing the Cross, Calonne's sale ... ... ... ... ... | 1795 ... | 94 | 10 | 0 |
| Ecce Homo, Aguado's sale ... ... | 1843 ... | 18 | 0 | 0 |
| Virgin and Child ... ... ... | 1847 ... | 210 | 0 | 0 |
| Saint holding book and rods, Rogers's sale ... ... ... ... ... | 1847 ... | 76 | 10 | 0 |
| Portrait of gentleman in black, Jones's sale ... ... ... ... ... | 1852 ... | 94 | 10 | 0 |
| La Voie des Douleurs, Marshal Soult's sale ... ... ... ... ... | 1852 ... | 960 | 0 | 0 |
| Ecce Homo, Louis Philippe's sale ... | 1853 ... | 110 | 0 | 0 |
| The Carrying of the Cross, Louis Philippe's sale ... ... ... | 1853 ... | 120 | 0 | 0 |
| Virgin supporting body of Christ, Louis Philippe's sale ... ... | 1853 ... | 71 | 0 | 0 |
| Ecce Homo, Lord Northwick's sale ... | 1859 ... | 41 | 0 | 0 |
| The Deposition, from Soult's Collection, Townend's sale ... ... | 1883 ... | 120 | 15 | 0 |
| Madonna and child, 11in. by 8in., De Zoete's sale ... ... ... | 1885 ... | 71 | 18 | 0 |

**Morando (Paolo),** known as Cavazzola.—B. Verona, 1486; D. Verona, 13th August, 1522; S. Domenico and Francesco Moroni; P. history and portraits. This painter, who was the worthy predecessor of Paolo (Caliari) Veronese, must not be confounded with that artist, as he signed some of his pictures "Paulus Veronensis." He died young, and his fellow-countrymen, owing to that circumstance and the excellence of his works, spoke of him as "The Veronese Raphael." Morando's best pictures are at Verona, and among them is his "Deposition of Christ," which has been very highly praised by good judges of art and even classed among the masterpieces of Italian painting. In the background is a view of Verona.

Pictures by Morando are rare, but our National Gallery possesses two important examples. At Graham's sale in 1886 "An Astronomer," by him, produced £257 5s.

**More.**—*See* **Moore** and **Mor.**

**Moreelse (Paulus).**—B. Utrecht, 1571; D. 1638; S. M. Miereveld; P. history and portraits. This artist, who was one of the best pupils of Miereveld, must not be confounded with two others of the same name, who painted history at Malines. Paulus Moreelse visited Italy, where he studied the works of older masters. On his return to Holland he was much employed, particularly as a portrait-painter, and filled several public offices in his native place. Among the celebrated persons whose portraits he painted, there are at Rotterdam those of J. Coen, the founder of the Dutch power in Batavia, and that of Olden Barnevelt. He was also an architect and engraver.

Pictures by Moreelse have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait of the wife of M. Miereveld, Hayter's sale... ... ... | 1745 | ... | 16 | 5 | 6 |
| La Belle Bergère, Van Ocke's sale ... | 1817 | ... | 180 | 0 | 0 |
| A Shepherdess, Knight's sale... ... | 1819 | ... | 28 | 7 | 0 |
| Portrait d'un gentilhomme, Vis-Blockhuysen's sale... ... ... | 1870 | ... | 250 | 0 | 0 |

**Morel (Jean Baptiste,** misnamed **Nicolas).**—B. Antwerp, 1664; D. Brussels, about 1732; S. N. Verendael; P. flowers, fruit, and bas-reliefs. His talents caused him to be summoned to Brussels, where he was employed by several great personages to decorate their houses, and received exorbitant sums for his works. He was admitted as a master into the Guild of S. Luke at Brussels in 1700, after the Guild at Antwerp had seized some of his works, which were offered at a public sale. Morel's name was not Nicolas, but Jean Baptiste. Between 1796 and 1803 four pictures by him were sold in London at from £1 to £10. In his peculiar style he was a very able painter.

**Moretto da Brescia (Alessandro Bonvicino,** known as).—B. Brescia, 1498; D. Brescia, 1556; S. Floriana Ferramola; P. history and portraits. This greatest of the Brescian artists, although he studied under Ferramola, and worked, while still young, with Romanino, formed for himself a style which may be said to be his own. It is remarkable for the dignity of the male and the beauty of the female figures, good composition, richness of the architecture and dresses, and generally for a cool, harmonious scale of colouring which was unusual at the time when he lived. Moretto belonged to a family from Ardesio, near Bergamo, and originally known as Bonvicini di Ardesio, which was

changed into Di Moretti in the fifteenth century. His father was probably a painter. At the age of eighteen Alessandro painted with Ferramola in the old Duomo at Brescia, and in 1521, in company with Romanino, a painter much older than himself, worked in fresco at the Church of S. Giovanni Evangelista in that city. He undertook half the work, which was to be completed in three years.

The easel pictures by Moretto are numerous, and there are very fine examples in our National Gallery. Another celebrated picture by him is a "S. Giustina" at Vienna, which was long attributed to Giorgione or Pordenone. The portraits he painted are also very fine, and have preserved the features of some distinguished men. In 1544 he painted the portrait of Pietro Aretino.

Pictures by Moretto da Brescia have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Visitation of S. Elizabeth (from Aldobrandini Palace) ... ... | 1804 ... | 219 | 9 | 0 |
| Landscape, pilgrim presenting an apple to the Virgin and Child ... ... | 1805 ... | 74 | 11 | 0 |
| Madonna and Child, from Barbarini Palace ... ... ... ... | 1805 ... | 74 | 0 | 0 |
| Madonna and Child, 90in. by 54in., Solly's sale ... ... ... | 1847 ... | 50 | 8 | 0 |
| The Marriage of S. Catherine, from Zampieri Palace, Sir R. Gordon's sale ... ... ... ... ... | 1848 ... | 95 | 0 | 0 |
| Virgin and Child, with Saints, Faccioli's sale ... ... ... ... | 1852 ... | 273 | 0 | 0 |
| The Adoration of the Magi, D. McIntosh's sale ... ... ... | 1857 ... | 1123 | 10 | 0 |
| The Glorification of the Virgin (now in National Gallery), Lord Northwick's sale... ... ... ... | 1859 ... | 577 | 10 | 0 |

**Morillo.**—*See* **Murillo.**

**Morlands (The).**—There were three painters of this family, George Henry, Henry Robert, and George, and to these must be added Maria Morland, the wife of Henry Robert, who exhibited at the Royal Academy in 1785-6.

**Morland (George).**—B. Haymarket, London, 26th June, 1763; D. Eyre Street, Coldbath Fields, London, 29th October, 1804; S. his father; P. animals, domestic scenes, and landscapes. This celebrated painter, whose name became so generally known

in England towards the end of the last century, was the son of Henry Robert Morland, a man who, although possessed of considerable talents, was of a restless character, and yet seems to have given his son a fair education and encouraged in every way his natural aptitude for art.

As early as 1773 George Morland exhibited at the Associated Society of Artists' Exhibition, and he was admitted very early into the schools of the Royal Academy, where he exhibited for the first time in 1779. He also copied pictures by good masters of the Dutch and Flemish schools. His progress under the severe treatment adopted towards him by his father, who profited by his improvement, was exceedingly rapid. As soon, however, as he was sufficiently advanced in art to earn his own living it was natural that he should break loose from the drudgery to which his father had hitherto condemned him; also, as his parents' habits were most irregular, it was no less natural that George Morland was soon surrounded by young companions, and these probably enjoyed a large portion of what he received from the picture-dealers, who cared very little for the painter's welfare so long as they derived a profit from the sale of his pictures. From living with such men George Morland acquired a taste for the society of the lowest classes, from which neither the approbation of his works expressed by Sir Joshua Reynolds nor the encouragement given him by Mr. Angerstein (who employed Morland in his own house) could induce him to free himself. For a time he went to Margate, where he painted miniatures, and even to France, but he soon returned to his old haunts and his old companions.

The next important event in Morland's life was his marriage. In 1786 he was living in a house at Kensal Green, belonging to his friend W. Ward, the mezzotint engraver, and he married that artist's sister, his own sister Maria Morland being married to Ward a month later. He and his brother-in-law Ward then went to reside in a handsome house in High Street, Marylebone, but their wives disagreeing, Morland and his wife took lodgings in Portland Street, where they lived for some months. After that removal, although he had then reached his best time as a painter, Morland gradually sank lower and lower, until, completely worn out, he ended his life in a sponging-house, and his unhappy wife dying three days afterwards, they were both buried together in the ground attached to S. James's Chapel, Hampstead Road.

George Morland exhibited in London, between 1773 and 1804, of pictures classed as "animals," thirty-three at the Society of

Arts, thirty-three at the Free Society, and thirty-eight at the Royal Academy. The subjects chosen by him rendered his pictures very popular, but after about 1793 his powers, both of body and of mind, were so much injured by his excesses, that his pictures became slovenly repetitions of what he had done earlier in life. Many of them were also in great part painted by pupils, or simply copies. Very many of his works were engraved, and there is a spirited etching by him of "A Fox with a Pullet."

Perhaps the most flattering opinion of the works of George Morland is that of a French critic, who says that his pictures are remarkable for a clever distribution of light and shade, that the drawing is correct, and that they are well finished and admirably represent nature, although his subjects were of the lowest class.

Taking a list of nearly 200 pictures in oils by George Morland, which have been sold by auction since 1791, the prices range from £12 12s. for "European Shipwrecked on the African Coast," sold in 1791, to £1102 for "Visit to Child at Nurse," at Huth's sale, in 1895. The following list includes those that have produced the largest sums; and attention may be called to the extraordinary rise in the value of Morland's pictures within the last ten years:

| | | £ | s. | d. |
|---|---|---|---|---|
| Winter Scene, horseman at inn-door, Webb's sale ... ... ... | 1807 ... | 173 | 5 | 0 |
| A Fresh Gale, horses bathing, Webb's sale ... ... ... ... ... | 1807 ... | 105 | 0 | 0 |
| Interior of stable, Bloomfield's sale... | 1823 ... | 141 | 15 | 0 |
| Coast scene, woman buying fish, sailors hauling boat, Leader's sale ... ... ... ... ... | 1840 ... | 184 | 16 | 0 |
| A Seashore, Leader's sale ... ... | 1840 ... | 184 | 16 | 0 |
| The Market Cart, Marsland's sale ... | 1840 ... | 115 | 10 | 0 |
| Farmer and gamekeeper, Lady Stuart's sale ... ... ... ... ... | 1841 ... | 221 | 10 | 0 |
| Bulldog and spaniel before kennel, 1792, Dobree's sale ... ... | 1842 ... | 110 | 5 | 0 |
| The Corn-bin, 1792, Dobree's sale ... | 1842 ... | 225 | 15 | 0 |
| Three sheep in a stable, Dobree's sale | 1842 ... | 232 | 1 | 0 |
| Alehouse, figures, shepherd and two dogs, 1795, Dobree's sale ... | 1842 ... | 220 | 10 | 0 |
| Three pigs eating cabbages, Dobree's sale ... ... ... ... ... | 1842 ... | 210 | 0 | 0 |
| Stable, a white and a bay horse, two figures, Ellis's sale ... ... | 1853 ... | 707 | 0 | 0 |
| The Return, Jolley's sale ... ... | 1853 ... | 236 | 5 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Figures before a cottage, gipsies, and donkey ... ... ... ... | 1860 ... | 105 | 0 | 0 |
| The Death, hunting subject ... ... | 1862 ... | 110 | 5 | 0 |
| Carrier preparing to set out, 1793, G. H. Morland's sale... ... ... | 1863 ... | 275 | 5 | 0 |
| Gipsy Encampment, 1790, G. H. Morland's sale ... ... ... | 1863 ... | 152 | 5 | 0 |
| Stable scene, G. H. Morland's sale ... | 1863 ... | 126 | 0 | 0 |
| View at Enderby, man and pottery, G. H. Morland's sale ... ... | 1863 ... | 288 | 15 | 0 |
| Landscape, gipsies round fire, donkey and dog, 1792, Price's sale ... | 1863 ... | 131 | 5 | 0 |
| Repose, gipsies round fire, 1791, Bocquet's sale ... ... ... ... | 1863 ... | 126 | 0 | 0 |
| Wood, cottage, sportsman, and woman, Bocquet's sale ... ... | 1863 ... | 151 | 4 | 0 |
| Wood, peasants in storm (bought in), Bocquet's sale ... ... ... | 1863 ... | 147 | 0 | 0 |
| The Alehouse-door, 7ft. by 4ft. (bought in)... ... ... ... | 1864 ... | 215 | 0 | 0 |
| Landscape, gipsy camp, Haskett Smith's sale ... ... ... | 1864 ... | 101 | 17 | 0 |
| Coast scene, shipwreck, 1791, from the Standish Gallery, formerly in the Louvre (bought in), Haskett Smith's sale ... ... ... | 1864 ... | 150 | 0 | 0 |
| Death of the Fox, Haskett Smith's sale | 1864 ... | 150 | 3 | 0 |
| Cornish Wreckers, Haskett Smith's sale ... ... ... | 1864 ... | 178 | 10 | 0 |
| Landscape, man with sieve (bought in), Pilbrow's sale ... ... | 1865 ... | 164 | 17 | 0 |
| Landscape, figures at inn-door, donkeys with charcoal, 1794, Wardell's sale ... ... ... ... ... | 1866 ... | 210 | 0 | 0 |
| Butcher bargaining with a farmer, Moore and Co.'s sale ... ... | 1866 ... | 262 | 10 | 0 |
| Landscape, herdsman, sheep, Fallow's sale ... .. ... ... ... | 1868 ... | 246 | 15 | 0 |
| Cowyard and figures, Kinleside's sale | 1868 ... | 132 | 6 | 0 |
| Sportsmen Halting at Village Inn (bought in), Brooks's sale ... | 1871 ... | 393 | 15 | 0 |
| The Going Out at the Fox Inn, 26in. by 20in., Ord's sale ... ... | 1872 ... | 199 | 10 | 0 |
| Innocence Alarmed, a gamekeeper and dogs, Ord's sale ... ... | 1872 ... | 215 | 5 | 0 |
| Garnard's Bay, 34in. by 44in., Cope's sale . ... | 1872 ... | 168 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Angry Farmer (engraved) ... | 1872 ... | 210 | 0 | 0 |
| Rubbing Down the Post-horse, 12½in. by 15in. (engraved), Howard's sale ... ... ... ... ... | 1873 ... | 162 | 15 | 0 |
| Reading the News in a Stable, 24½in. by 22½in., Hargreaves' sale ... | 1873 ... | 157 | 10 | 0 |
| Reading the News in the Inn, 24½in. by 22½in., Hargreaves' sale ... | 1873 ... | 136 | 10 | 0 |
| The Stone Quarry, 27in. by 37½in., Hargreaves' sale... ... ... | 1873 ... | 157 | 10 | 0 |
| The Horse Fair, 30in. by 36in.; The Hard Bargain, 19in. by 25in.; Ram and two sheep, 11in. by 14in., Curling's sale ... ... | 1873 ... | 693 | 0 | 0 |
| Stable, donkey and pigs, Park's sale | 1874 ... | 105 | 0 | 0 |
| Saturday Night, Cressingham's sale | 1874 ... | 173 | 5 | 0 |
| Sunday Morning, Cressingham's sale | 1874 ... | 278 | 5 | 0 |
| A hunting scene, Bond's sale ... | 1874 ... | 210 | 0 | 0 |
| Snow scene, sheep, 8in. by 10in. ... | 1874 ... | 107 | 2 | 0 |
| The Fox Inn, 1792 ... ... ... | 1875 ... | 283 | 10 | 0 |
| Winter scene, snowballing, Benson's sale ... ... ... ... ... ... | 1875 ... | 105 | 0 | 0 |
| Landscape, wood scene ... ... | 1875 ... | 101 | 19 | 0 |
| Mutual Confidence, 17in. by 13½in., Levy's sale... ... ... ... | 1876 ... | 126 | 0 | 0 |
| Landscape, edge of a wood, 28in. by 36in., Levy's sale... ... ... | 1876 ... | 367 | 0 | 0 |
| The Carrier, 34in. by 46in., Levy's sale | 1876 ... | 262 | 0 | 0 |
| View at Enderby, 35in. by 46in. Levy's sale ... ... ... ... | 1876 ... | 262 | 0 | 0 |
| Landscape, gipsy camp, 28in. by 36in., Levy's sale ... ... ... | 1876 ... | 441 | 0 | 0 |
| The Postboy's Return, 28in. by 36in., Levy's sale... ... ... ... | 1876 ... | 630 | 0 | 0 |
| A Farmyard, 27½in. by 25½in., W. Ellis's sale ... ... ... ... | 1876 ... | 152 | 5 | 0 |
| The Gun Inn, W. Ellis's sale ... | 1876 ... | 157 | 10 | 0 |
| Snow scene, 8in. by 10in. ... ... | 1876 ... | 107 | 2 | 0 |
| Fruits of Industry ... ... ... | 1877 ... | 582 | 15 | 0 |
| The Horse Fair... ... ... ... | 1877 ... | 552 | 5 | 0 |
| Lake in Westmorland, 39in. by 35in., Heugh's sale ... ... ... | 1878 ... | 315 | 0 | 0 |
| The Watering Place, Marjoribanks's sale ... ... ... ... ... | 1878 ... | 100 | 16 | 0 |
| Inn-door, donkeys laden with charcoal, 1794, 39in. by 52in., Wardell's sale ... ... ... | 1879 ... | 336 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Gun Inn, 1792 (bought in), Agnew's sale ... ... ... | 1879 ... | 120 | 15 | 0 |
| Reading the News, 1792, Agnew's sale ... ... ... ... ... | 1879 ... | 126 | 0 | 0 |
| Nut-gatherers, White's sale ... ... | 1879 ... | 588 | 0 | 0 |
| Telling Fortunes, four figures, Warner's sale ... ... ... | 1879 ... | 136 | 10 | 0 |
| Farmer with pigs, Anderdon's sale ... | 1879 ... | 110 | 5 | 0 |
| Going to the Barn, Fenton's sale ... | 1879 ... | 168 | 0 | 0 |
| Butcher and farmer, 20in. by 25in. (see 1866), Fenton's sale ... ... | 1879 ... | 304 | 0 | 0 |
| Nancy Clark as Idleness, oval, 13in. by 11in., James's sale ... ... | 1880 ... | 189 | 0 | 0 |
| Lady Roberts as Industry, oval, James's sale ... ... ... | 1880 ... | 147 | 0 | 0 |
| The Effects of Idleness, Pack's sale... | 1881 ... | 189 | 0 | 0 |
| The Tea-garden, Wittington's sale ... | 1882 ... | 215 | 5 | 0 |
| The Cottage-door, the Press-gang (engraved), Tierney's sale ... | 1883 ... | 399 | 0 | 0 |
| A stable in winter, 1794, 20in. by 25in., Hoare's sale ... ... | 1883 ... | 162 | 15 | 0 |
| Milkmaid and cowherd, Tollemache's sale ... ... ... ... ... | 1883 ... | 183 | 15 | 0 |
| Men putting a calf into a cart, Angerstein's sale ... ... ... | 1883 ... | 101 | 17 | 0 |
| Farmyard, Morris's sale ... ... | 1883 ... | 126 | 0 | 0 |
| Winter scene, Paying for the Dram... | 1883 ... | 147 | 0 | 0 |
| Farmyard, 30in. by 36in. ... ... | 1883 ... | 115 | 10 | 0 |
| Milkmaid and cowherd ... ... | 1883 ... | 183 | 15 | 0 |
| The Merciless Bailiff, King's sale ... | 1884 ... | 115 | 10 | 0 |
| Travellers at an Inn, horses, pigs, 45in. by 72in., Barton's sale ... | 1886 ... | 325 | 15 | 0 |
| Trepanning a recruit, 20½in. by 16½in., Addington's sale ... ... ... | 1886 ... | 320 | 5 | 0 |
| Fruits of Industry and Economy, Seely's sale ... ... ... | 1886 ... | 360 | 0 | 0 |
| The Horse Fair, Bolckow's sale ... | 1888 ... | 410 | 0 | 0 |
| Robbing the Orchard, Bolckow's sale ... ... ... ... ... | 1888 ... | 760 | 0 | 0 |
| The Charcoal-burners ... ... ... | 1888 ... | 240 | 0 | 0 |
| The Cottage-door ... ... ... | 1888 ... | 230 | 0 | 0 |
| One of the Lætitia series, Lee's sale | 1888 ... | 255 | 0 | 0 |
| The Keeper's Cottage, Fish's sale ... | 1888 ... | 330 | 0 | 0 |
| The Postboy's Return (engraved), Fish's sale ... ... ... ... | 1888 ... | 710 | 0 | 0 |
| The Tea-garden (engraved), Fish's sale ... ... ... ... ... | 1888 ... | 450 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Windy Day, Corbett Winder's sale ... ... ... ... ... | 1889 ... | 336 | 0 | 0 |
| Children Playing at Soldiers, Corbett Winder's sale ... ... ... | 1889 ... | 735 | 0 | 0 |
| Ferreting Rabbits, Wells's sale ... | 1890 ... | 472 | 0 | 0 |
| Landscape with sportsmen and dogs... | 1891 ... | 349 | 0 | 0 |
| The Ale-house ... ... ... ... | 1891 ... | 535 | 0 | 0 |
| Hunting scene, 1793, Cav. Bentinck's sale ... ... ... ... ... | 1891 ... | 309 | 0 | 0 |
| Farmyard ... ... ... ... | 1891 ... | 273 | 0 | 0 |
| Cornish Plunderers ... ... ... | 1892 ... | 840 | 0 | 0 |
| Farmyard scene ... ... ... | 1892 ... | 493 | 0 | 0 |
| A Gipsy Encampment, Field's sale... | 1893 ... | 472 | 0 | 0 |
| The Bell Inn, Field's sale ... ... | 1893 ... | 246 | 0 | 0 |
| The Shepherd's Meal ... ... ... | 1893 ... | 346 | 0 | 0 |
| The Sportsman's Family ... ... | 1893 ... | 346 | 0 | 0 |
| Boy and pigs, Barker's sale ... ... | 1893 ... | 451 | 0 | 0 |
| A conversation, Barker's sale ... | 1893 ... | 283 | 0 | 0 |
| Farmyard, 1791, Gibbons's sale ... | 1894 ... | 462 | 0 | 0 |
| African Hospitality, Dennistown's sale | 1894 ... | 294 | 0 | 0 |
| Interior of ale-house, Savill-Olney's sale ... ... ... ... ... | 1894 ... | 378 | 0 | 0 |
| The Labourer's Home, Price's sale ... | 1895 ... | 336 | 0 | 0 |
| Mutual Confidences, Price's sale ... | 1895 ... | 987 | 0 | 0 |
| Visit to Child at Nurse, Huth's sale | 1895 ... | 1102 | 0 | 0 |
| Cottage Door, Huth's sale ... ... | 1895 ... | 745 | 0 | 0 |
| Nutting, Huth's sale ... ... ... | 1895 ... | 204 | 0 | 0 |
| Partridge and Pheasant Shooting (a pair), Huth's sale ... ... | 1895 ... | 504 | 0 | 0 |
| A Storm ... ... ... ... ... | 1895 ... | 630 | 0 | 0 |

**Morland (George Henry).**—B. probably 1712; D. after 1789; S. ——; P. genre. This George was descended from Sir Samuel Morland, author of "A Perpetual Almanac," in the time of Charles II., and was the grandfather of the celebrated George Morland. He lived on the south side of S. James's Square. Although he was in good repute as a painter, in 1760 he received an advance in money from the Society of Artists. Many of his works were engraved, some of them simply as being by G. Morland. Those certainly by him are:

The Pretty Ballad-singer, 1769.
The Fair Nun Unmasked, 1769.
The Oyster-woman.
Lady's Maid Soaping Linen.
The Sleeping Maid and Young Man—a night-piece.
The Ratcatcher.

To the preceding must be added several portraits engraved by John Raphael Smith.

**Morland Henry Robert**, sometimes called Old Morland.—B. probably 1736; D. Stephen Street, Rathbone Place, London, 26th November, 1797; S. his father; P. domestic subjects and portraits. He was the son of George Henry Morland, and painted both in oil and in crayons, but chiefly in the latter. He also engraved in mezzotint, cleaned pictures, and dealt in them. Many of the drawings left by H. R. Morland are signed; they are delicate in colour, and he was very successful in painting pretty, smiling women. His portrait of Garrick as Richard III. is at the Garrick Club, and there are two well-known fancy portraits of young ladies as laundry-maids by him. Bryan says that his age is sometimes given as eighty-five, but this must be a mistake. Perhaps his father, George Henry, was born in 1712, and Henry Robert in 1738. This date would agree best with the fact that he exhibited, from 1760 to 1792, of works classed as "domestic," seventeen at the Society of Arts, ninety-three at the Free Society, and eight at the Royal Academy. He was a man of very irregular habits, and resided at different places in London. Pictures by him have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| A Ballad-singer by lantern-light ... | 1819 | ... | 3 | 18 | 0 |
| A Ballad-singer, Sir G. Duckett's sale... | 1832 | ... | 8 | 10 | 0 |
| A Washerwoman, Sir G. Duckett's sale | 1832 | ... | 8 | 0 | 0 |

**Moro (Il).**—*See* **Angeli del Moro (Battista)** and **Torbido.**

**Moro (Marco dal).**—*See* **Angeli (Marco d').**

**Moro van Dashorst.**—*See* **Mor.**

**Moroni (Domenico)**, called Pelacane.—B. Verona, 1442; D. Verona, after 1503; S. ——; P. history and portraits. This artist derived the nickname of "Dog-skinner" from the trade of his father, a currier. Very little is known of his life, and the paintings at Verona have mostly perished. There is, however, a "Virgin and Child" by him at Berlin, and two Scenes at a Tournament in our National Gallery are attributed to him. He was the father of Francesco.

**Moroni (Francesco).**—B. Verona, 1473; D. Verona, 16th May, 1529; S. his father; P. history and portraits. Francesco Moroni was one of the best painters of the Veronese school of his time, and he excelled in fresco. His chief works are "Christ Crucified, between the Virgin and S. John," dated 1493, still at

Verona, and the frescoes in the Church of S. Maria in Organo in that city. At our National Gallery there is a "Madonna and Child," which gives a good idea of his works.

**Moroni (Giambattista).**—B. Bondio, near Albino, in the territory of Bergamo, about 1525; D. Bergamo, 5th February, 1578; S. Moretto da Brescia; P. history and portraits. Moroni was one of the greatest painters of portraits that Italy produced in the sixteenth century. His pictures of sacred subjects are inferior to his portraits, and of these he painted many which are still at Bergamo. Others are to be found in most of the great collections in Europe, and our own National Gallery is peculiarly rich in that respect, as, besides others, his famous "Tailor" is to be found there. That picture and one in the Duke of Sutherland's Collection, known as "Titian's Schoolmaster," are among Moroni's masterpieces, many of which were formerly attributed to Titian. There is also a tradition that Titian, when asked to paint the portrait of an inhabitant of Bergamo, recommended him to have it done by Moroni. The portraits by the latter are wonderfully lifelike and well coloured, so much so as to give the impression that they were excellent likenesses, and not at all idealised. The backgrounds are often plain and of a silvery grey.

The value of portraits by Moroni varies very much, but those in his best manner always sell for high prices. Those offered at auctions have produced the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| A portrait, from the Barbarini Palace ... ... ... ... | 1805 ... | 42 | 0 | 0 |
| Portrait of himself, from the Barbarini Palace ... ... ... | 1805 ... | 53 | 0 | 0 |
| Portrait d'un capitaine Portugais, King of Holland's sale ... ... | 1850 ... | 100 | 0 | 0 |
| The Annunciation, W. Jones's sale... | 1852 ... | 126 | 0 | 0 |
| Portrait of Bart. Bongo, W. Jones's sale ... ... ... ... ... | 1852 ... | 246 | 15 | 0 |
| Portrait of the Grand Duchess of Tuscany, Bernal's sale ... ... | 1858 ... | 26 | 15 | 6 |
| Portrait of Alessandro Farnese in armour, Bernal's sale ... ... | 1858 ... | 42 | 0 | 0 |
| Portrait d'homme avec barbe, Pourtales-Gorgier's sale ... ... | 1865 ... | 510 | 0 | 0 |
| Portrait de jeune homme, De Morny's sale ... ... ... | 1865 ... | 20 | 0 | 0 |
| Portrait de jeune homme de la famille Albani, Loches's sale ... ... | 1868 ... | 80 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of a Venetian noble, Moon's sale ... ... ... ... ... | 1872 ... | 105 | 0 | 0 |
| Portrait of a nobleman, with dog, from Foot's Cray Place ... ... | 1876 ... | 110 | 5 | 0 |
| Portrait of a gentleman, 19in. by 16in., Duke of Hamilton's sale ... | 1882 ... | 178 | 10 | 0 |

**Moroni** or **Maroni** (**Pietro**).—B. ——; D. 1625; S. Paolo Veronese; P. history. This painter is mentioned by Orlandi, and was one of the most distinguished pupils of Paolo Veronese. He is said to have been a descendant of Giovanni Battista Moroni. His works are remarkable by grandeur of design and fine colouring.

**Mortimer** (**John Hamilton**).—B. Eastbourne, 1741; D. London, 4th February, 1779; S. his uncle and Hudson; P. history. Mortimer was the son of a collector of customs. It is said that, besides studying under Hudson, he worked also under Edge, Pine, and Reynolds. He acquired great facility in drawing nude figures. As a young man he was fond of athletic sports. Marrying in 1775, he went to reside at Aylesbury, and while there painted "The Progress of Vice," and "The Progress of Virtue," and a ceiling at Brocket Hall for Lord Melbourne. He returned to London in 1778, died suddenly in the following year, and was buried at High Wycombe. Between 1762 and 1779 Mortimer exhibited eighty-nine works at the Society of Arts, three at the Free Society, and thirteen at the Royal Academy. His pictures were admired while he lived, but his designs are often extravagant and unnatural. He etched many of them, including some scenes in Shakespeare's plays, "The Elevation of the Brazen Serpent" for the great window at Salisbury Cathedral, and the drawings for the stained glass at Brasenose College, Oxford. Ryland engraved his "Battle of Agincourt."

Pictures by Mortimer seldom produce above £5 or £10 at auctions; but, in 1787, his "King John Granting Magna Charta" was sold at Messrs. Christie's for £56 14s.

**Mortimer** (**Richard**).—This painter is supposed to have been the uncle of John Hamilton Mortimer, and his first instructor. He enjoyed a good local reputation as an artist in the same style as George Morland, but painted an altar-piece for Aylesbury Church. He also produced many signboards of a good class, which are to be found in Buckinghamshire. Neither the place at which he was born nor where and at what age he died are known.

**Morto da Feltro.**—*See* **Luzzi.**

**Moses (Little).**—*See* **Uijtenbrouck.**

**Motta (Raphael).**—*See* **Raffaellino da Reggio.**

**Moucheron (Frederik de).**—B. ——; D. ——; S. Jan Asselyn; P. landscapes. The date and place of this artist's birth are very uncertain, but Kramm, who appears to have carefully compared a variety of documents, thought that he was the son of a Balthasar de Moucheron, who was born at Arneminden, in 1587, and who married at Amsterdam, on 3rd April, 1619, Cornelia van Brockhoven, of that city. Balthasar was a descendant of a Moucheron who came from Normandy, and it seems most probable that he was settled at Amsterdam when his son Frederik was born, and not at Embden, as is commonly asserted. It is certain that Frederik was a pupil of Jan Asselyn at Amsterdam when still very young, but he appears to have afterwards studied the works of Both. It is doubtful whether he ever visited Italy, but he certainly passed some years in France, where he was much employed. He returned to Holland and settled at Amsterdam, where he married, in 1659, Maria Joudrevilles, and by her he had, among other children, Isaac, the painter. If, as is said, he was buried at Amsterdam on 5th January, 1686, the picture at Dresden dated 1713 cannot be by him. Probably it was painted by his son Isaac.

Pictures by F. de Moucheron are not rare. Many of them represent mountain passes, and the figures are often by Lingelbach, A. van de Velde, Van der Meer, or other artists. More bright colours are noticeable in them than in pictures by Both, and they are touched somewhat in the manner of De Heusch. There are frequently round towers in the distance.

Landscapes by F. de Moucheron have produced at auctions in England from £7 17s. 6d. for a "Sunny Landscape," at Beckford's sale (Fonthill) in 1802, to £828 for an "Italian Landscape," at Clifden's sale in 1895. The following have been sold for £100 and upwards, and include three disposed of in Paris:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jardin orné d'architecture, eighteen figures by A. van de Velde, Randon de Boisset's sale... ... | 1777 ... | 140 | 0 | 0 |
| Paysage, figures et animaux de Van de Velde, Robit's sale ... ... | 1801 ... | 135 | 0 | 0 |
| Paysage, Lapeyrière's sale ... ... | 1817 ... | 205 | 0 | 0 |
| Paysage, Erard's sale ... ... ... | 1832 ... | 260 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Four at times [illegible] figures in [illegible] Fasel + size | [illegible] | [illegible] | + | + |
| [illegible] four at [illegible] Fasel + size | [illegible] | [illegible] | + | + |
| Landscape, figures by N. Berchem. [illegible] + size | [illegible] | [illegible] | [illegible] | + |
| Landscape, cattle by A. van de Velde | [illegible] | [illegible] | + | + |
| Landscape, cavaliers, mules, pilgrims, animals by A. van de Velde. [illegible] + size | [illegible] | [illegible] | [illegible] | + |
| Landscape, [illegible], figures by A. van de Velde. Phillips + size | [illegible] | [illegible] | + | + |
| Landscape, [illegible] party [illegible] Phillips + size | [illegible] | [illegible] | + | + |
| Landscape, cavaliers and mules by A. van de Velde. [illegible] by [illegible] Lely + size | [illegible] | [illegible] | [illegible] | + |
| Landscape of a [illegible], figures by A. van de Velde. [illegible] by [illegible] Wright + size | [illegible] | [illegible] | [illegible] | + |
| Landscape, [illegible] [illegible] by [illegible] Duke of Hamilton + size | [illegible] | [illegible] | [illegible] | + |
| Italian landscape, Alpine River + size | [illegible] | [illegible] | + | + |
| Italian landscape, figures by A. van de Velde. [illegible] + size | [illegible] | [illegible] | + | + |

**Moucheron Isaac de.**—B. Amsterdam, 1670; D. Amsterdam, 1744; s. his father; P. landscapes and architecture. He was the eldest son of Frederik de Moucheron. When twenty-four years of age Isaac went to Italy, where he ornamented the walls of several saloons with landscapes in the Italian style. Isaac was nicknamed by the other artists "Bentvogel" in allusion to his clever compositions, and was skilled in architecture and perspective. De Wit and Verkolje sometimes painted the figures in his works, which are well composed and coloured, but somewhat heavily painted. Isaac is most known by his engravings, of which there are many. In 1876, at Laurent Richard's sale in Paris, "Le Torrent" by him produced £25.

**Moya Pedro de.**—B. Granada, 1610; D. Granada, 1666; s. Juan del Castillo and Van Dyck; P. history and genre. This artist, whose career had so much influence on the style of Murillo, was the condisciple of that painter and of Alonso Cano in the school of Castillo at Seville. His anxiety to see foreign

countries led him to enlist as a foot-soldier in the Spanish army in Flanders. It is probable that amid his duties he found time to study the works of Rubens and those of the other great Flemish masters, especially of Van Dyck, whose acquaintance he may have made in 1640, when he and his wife were in Flanders.

By some means De Moya obtained his discharge from the army, and in 1641 came to England to study under Van Dyck. Unfortunately, that great master died within six months of the time when the artist under notice arrived in England. De Moya then returned to Seville, and his manner of painting produced a profound impression upon the artists of that city—on none more than his old fellow-pupil Murillo, who, as he was too poor to visit Flanders and Italy, was obliged to be satisfied with going to Madrid, where he had an opportunity of studying the works of the great artists of those countries. De Moya did not remain long at Seville, but returned to his native place, where he resided until his death.

Pictures by De Moya are rare, and it is supposed that he was not entirely dependent upon painting for his livelihood. There are a few at Granada, the principal of which is an altar-piece in the Cathedral, representing the Virgin and Child enthroned and a bishop kneeling in adoration. In the Louvre there is also a large "Adoration of the Shepherds" attributed to De Moya, in which the prevailing colours are crimson and brown. It is a thoroughly Spanish picture, and the cherubim hovering overhead give a foretaste of the beauty of those by Murillo. Pictures by De Moya, when they do appear at auctions, are no doubt attributed to Murillo. They are in general very well coloured, but are painted more heavily than those by Van Dyck and Murillo.

**Moyaart, Moeyart,** or **Moojaert** (**Nicolaas**).—B. probably Amsterdam, before 1600; D. about 1660; S. ——; P. history, portraits, and landscapes. This artist was enrolled in the Guild of S. Luke at Amsterdam in 1624. He is held to have been the same man as C. L. Moyaart, and to have been the predecessor of Rembrandt, as he painted with a full brush and strong light and shade. He had visited Italy, and among his pupils were Berchem, Solomon Koninck, and J. B. Weenix. In 1638 Nicolaas was employed to paint the allegories on the triumphal arches erected on the occasion of the visit by Marie de' Médicis. Moyaart

also engraved. At Amsterdam there is a portrait group of the Regents by Moyaart.

**Mudo (El).**—*See* **Navarette.**

**Mulieribus (Petrus de).**—*See* **Molyn (Pieter),** the younger.

**Muller (Pietro).**—*See* **Molyn (Pieter),** the younger.

**Müller (William James).**—B. Bristol, 28th June, 1812; D. Bristol, 8th September, 1845; S. J. B. Pyne; P. Eastern scenes and landscapes. The father of this artist was John Samuel Müller, a native of Dantzic, from which city he escaped when it was occupied by the French, and came to England. He was a man fond of scientific pursuits, and after he had resided for a time at Bristol, he was appointed Curator of the Bristol Museum. He had previously married Miss James, a member of a family long resident there. Of this marriage there were born three sons and a daughter. The eldest, Henry, a medical man, died in 1843; William James was the second; and Edmund G., the youngest, was born in 1816 and was still living in 1875. The last two were artists. Their father was the author of several books on natural history and papers on scientific subjects, which are printed in the "Philosophical Transactions," under the name of J. S. Miller, by which he was generally known in Bristol, but the sons resumed the family name of Müller. William, whose second name was James, not John, very seldom used it in signing, and he is therefore commonly spoken of as William Müller. His father resided in Hill's Bridge Parade. He appears to have been too much occupied to assist his wife in educating their children, and as they never went to school they were entirely taught what they acquired, including a certain knowledge of German and French, by her, and William's letters show that his education was not neglected. He must at the same time have learned to draw, for when only nine years of age he made many of the drawings for the plates in his father's work on the *Crinoidea*, and it is probable that the great correctness which his father required in such work led to the remarkable certainty with which Müller drew later, from nature, not only inanimate but living forms.

In 1824 William Müller had an opportunity of copying a picture, called "The Trumpeter," by Terburg, and in the copy the character of the original is so well reproduced that it is

a very remarkable performance for a boy of twelve. When barely fifteen years of age, Müller was apprenticed to J. B. Pyne, and drew and painted in that artist's studio until the end of 1829 or the beginning of 1830. His indentures were then cancelled. This does not, however, appear to have been caused by any disagreement between them. Müller's father died in 1830, but William and one of his brothers continued to reside with their mother at Hill's Bridge Parade until she died in 1836.

The first important commission which William Müller received was one from Dr. Beeke, Dean of Bristol, to paint a view of the Church of S. Mary Redcliffe, from a float in Bathurst Basin. For this the price was to have been £25, but the picture pleased the Dean so much that he gave the painter £30, observing at the same time that the picture was well worth the money. Soon after his father's death, although only nineteen, and notwithstanding that he usually obtained much lower prices for his works, Müller, by his industry and talents, was able to contribute largely to the support of the family. His pictures were then mostly studies from nature in the neighbourhood of Bristol, and he was fond of painting scenes in winter.

In 1831 Müller was for about two months in Norfolk and Suffolk. He then copied some of John Sell Cotman's drawings, and his own style of painting became sensibly influenced by the works of the artists of the Norwich School. His sketches made at that time are most frequently done with lead pencil or chalk on tinted paper of various low tones of colour. In 1831, also, Skinner Prout came to reside at Bristol, and he and Müller being on friendly terms, they sketched frequently together the old buildings then existing in Bristol, and then Müller adopted the maxim not to retouch a sketch after he had left the spot where he had made it. He said to do so was "ruin." It is also necessary to remember that Müller painted with his left hand, although he wrote with the right, and that he worked all his life with great rapidity, even when he painted some of his best pictures. This he turned to good account during the riots at Bristol in October, 1831; and there are still in existence many sketches of scenes he witnessed at that time, made in the midst of the confusion that reigned in the city. Müller was in London in 1832, and in 1833 his picture in oils of "The Destruction of Old London Bridge" was exhibited at the Royal Academy, the size of the picture being about 5ft. by 3ft. In May of the latter year, however, he was sketching in South Wales.

Among other young artists with whom Müller had become acquainted, was George Fripp. The former was then twenty-one, and the latter a year younger, and they left Bristol together early in July, 1834, for the Continent. By way of Antwerp, Liége, Coblentz, Zurich, and The Splugen, they reached Baveno, and in September arrived at Milan. From there they proceeded by way of Brescia and Verona to Venice, where they were installed by the 29th July. They remained at Venice until the end of November. During that time Müller was engaged in making many of those sketches which are so remarkable for attention to detail, careful finishing, and picturesque effect. Müller and Fripp left Venice on 25th November, and passing through Ferrara, journeyed to Florence. Müller often said afterwards that nothing in Italy, with the exception of Venice, had given him so much pleasure as sitting and sketching in the Palazzo Pitti and the Uffizi. From Florence the two artists went to Rome, where they spent Christmas. On 16th January they left Rome for Civita Vecchia and embarked on board a French steamer for Marseilles; but having been driven into Leghorn by bad weather, they changed their route, and, taking the road by Turin, Chambery, and Lyons, were in Paris by 6th February. Without stopping above a day anywhere, they returned, after a tour of eight months, to Bristol. Fripp, speaking of Müller's indefatigable industry, said that he never knew him take more than three hours for any coloured sketch, and that he frequently made two or three sketches in one day, which, considering how difficult the subjects often are and how elaborately they are finished, is truly marvellous. Throughout Müller's life he also kept up the habit of making careful drawings in pencil—usually done with a broad one.

From 1835 to 1838 Müller resided almost constantly at Bristol. In that interval he produced a number of small and some large pictures in oil from the sketches he had brought home from the Continent. Among these works were "The Embarkation of the Doge from S. Mark's Place," dated 1835, and "The Entrance to Lake Como." His "Forging the Anchor" is of about the same time. It was in 1838 that Dighton came to Bristol, and was a pupil of Müller. Early in September, 1838, Müller left Bristol, and passed through London and Paris on his way to the East. He arrived at Marseilles on the 15th of that month, embarked on board a steamer for Malta and Syra, and landed at the Piræus about 30th September. How industrious

Müller was while in Greece is shown by the fifty sketches which were sold after his death. Yet he made little use of them, as what he saw and sketched in Egypt appears to have produced a much stronger impression on his mind.

Müller left Greece at the beginning of November, 1839, was at Syra about the 7th or 8th, and landed at Alexandria in the second week in that month. It must not be forgotten that Egypt fifty years ago was very different from the Egypt of to-day, and what he saw there seems to have aroused his enthusiasm in the strongest manner. Early in December he went up the Nile in a boat with a Mr. Gibson and a French gentleman named Dombrecourt, ascending the river as far as Luxor. Of the sketches made by Müller while on this journey, no less than 117 were sold after his death. From some of these he, after his return to Bristol, painted his fine pictures of "The Slave Market," "The Avenue of Sphinxes," "A Street in Cairo," and others very generally known. For a number of small ones, however, he did not obtain more than £10 each.

Late in the autumn of 1839, Müller left Bristol, and took apartments in Rupert Street, London. In a few months he removed to 22, Charlotte Street, Bloomsbury, which became from that time his usual residence when in London. Edward Dighton had followed him to London. At first, Müller had some difficulty in supporting himself in the capital; but George Fripp having introduced him to Rought, the picture-dealer, the latter became a large purchaser of Müller's works. Among amateurs one of his earliest patrons in London was Mr. Horseman Solly, the cousin of Mr. Neal Solly, the author of "A Life of Müller."

The next journey undertaken by Müller, in company with Dighton, was to make for Messrs. Hodgson and Graves sketches of the remains of the Renaissance period in France. The artists left England early in June, 1840, visited many places in Normandy and the Touraine, and returned to London in September, after which Dighton left Müller and went to paint in the studio of Frederick Goodall, a course which affected Müller very much, as he was very sensitive and greatly attached to Dighton.

The next important event in Müller's life was his journey to Lycia with his pupil Harry Johnson, to which he was led by the description given him of that country by Mr. Fellows, who was then about to visit Xanthus in the service of the English Government. Müller and Johnson left Shoreham for Dieppe on 12th

September, 1843. They arrived at Smyrna on October 4th, and quitted it on the 19th for Rhodes. Finding that Mr. Fellows had already left that place, they followed him in a boat, and at last got on board the "Medea," the vessel in which were the members of the expedition under Mr. Fellows, at the mouth of the Xanthus. Müller was back in London in May, 1844, but left almost immediately for Bristol.

Judging by the great number of sketches he made when in Asia Minor, Müller must have worked there harder than ever, and this hard work and the climate unquestionably shortened his life. The Lycian sketches were exhibited at "The Thatched House," towards the end of 1844, but they did not attract the attention of the public so much as they merited. Müller was again in London in the spring of 1845, but it was evident to his friends that his end was approaching, although he still continued to paint with his usual vigour. He returned to his brother's house, No. 1, Park Row, Bristol, on 31st May, 1845, and died there somewhat suddenly, owing, it was supposed, to the bursting of an internal blood-vessel, on 8th September of that year.

William Müller is described by those who knew him personally as dark, spare, energetic, and full of ardour for his profession. One of his eyes was brown, and the other grey. The portrait of him gave the impression of a very resolute character, perhaps somewhat aggressive, yet he was certainly a man for whom his friends entertained a profound admiration and esteem. As an artist he may be described as the best of English modern sketchers as regards the skill with which he selected his subjects, the correctness with which he drew, and the strength and richness of his colouring. This is said without any wish to disparage his large, finished pictures. When painting with oil he mixed white chalk with his colours, and although some of his pictures have now been painted nearly seventy years, they are in a perfect state as regards both surface and colouring.

The works of William Müller, notwithstanding that they are so numerous, have risen very much in value since his death. Few of them were exhibited in London, between 1833 and 1845 —only seventeen at the Royal Academy, fourteen at the British Institution, and nine in Suffolk Street. As regards the prices obtained for them at auctions, we can only give those of his pictures in oil which have produced £300 and upwards; and even of them the list is long:

| | | | | | |
|---|---|---|---|---|---|
| Temple in Egypt, Meigh's sale ... | 1850 | ... | 415 | 10 | 0 |
| Bay of Naples, dated 1840 (bought in), E. B. Fripp's sale ... ... | 1855 | ... | 315 | 0 | 0 |
| Mill on the Dolgarog (bought in), Morgan's sale ... ... ... | 1858 | ... | 441 | 0 | 0 |
| View of Athens, Lord Northwick's sale | 1859 | ... | 546 | 0 | 0 |
| Gillingham on the Medway, dated 1841, Rodgett's sale ... ... | 1859 | ... | 336 | 0 | 0 |
| S. Benet's Abbey and Mill, Norfolk, Burnett's sale ... ... ... | 1860 | ... | 367 | 10 | 0 |
| The Pyramids from the Nile, circular, 28in., Burnett's sale ... ... | 1860 | ... | 630 | 0 | 0 |
| Harbour of Rhodes, Bradley's sale ... | 1860 | ... | 315 | 0 | 0 |
| View of the Avon, 81in. by 36in., Broughton's sale ... ... ... | 1860 | ... | 315 | 0 | 0 |
| An interior, 1837, 45in. by 33in., Broughton's sale ... ... ... | 1860 | ... | 304 | 10 | 0 |
| Tivoli, 52in. by 35in., Heugh's sale | 1860 | ... | 388 | 10 | 0 |
| The companion, Heugh's sale ... | 1860 | ... | 378 | 0 | 0 |
| Devonshire Watermill, 20½in. by 33in., Bicknell's sale ... ... ... | 1863 | ... | 315 | 0 | 0 |
| Gillingham, 29½in. by 24½in., Bicknell's sale ... ... ... ... | 1863 | ... | 409 | 10 | 0 |
| Tivoli, copy from Turner, Allnutt's sale ... ... ... ... ... | 1863 | ... | 493 | 10 | 0 |
| The Nile Tombs of Ben Hassein, M'Arthur's sale ... ... ... | 1864 | ... | 913 | 10 | 0 |
| The Sphinx, Davis's sale ... ... | 1865 | ... | 656 | 5 | 0 |
| Harwich Castle — Early Morning, 36in. by 63in. (bought in), Knowles's sale ... ... ... | 1865 | ... | 336 | 0 | 0 |
| The Opium-seller (miscalled the Slave Market), 34in. by 27in., Knowles's sale ... ... ... ... ... | 1865 | ... | 661 | 10 | 0 |
| Landscape, cottage, two pine-trees, two children, 25in. by 42in. ... | 1865 | ... | 414 | 15 | 0 |
| Gillingham, 42in. by 33in., Timmins's sale ... ... ... ... ... | 1865 | ... | 546 | 0 | 0 |
| A Street in Cairo, 21in. by 15in., Flavell's sale ... ... ... | 1865 | ... | 320 | 5 | 0 |
| The Noonday Meal (bought in), Flavell's sale ... ... ... | 1865 | ... | 680 | 0 | 0 |
| Prayer in the Desert, Flatow's sale... | 1866 | ... | 378 | 0 | 0 |
| Port Hoogan, N. Wales, Flatow's sale | 1866 | ... | 325 | 10 | 0 |
| Landscape, rainbow, boy with white mice, and children by W. Collins, Woodhouse's sale... ... ... | 1866 | ... | 504 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | 200 | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 10 | [illegible] |
| [illegible] | [illegible] | .. | [illegible] | 10 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | 0 | 0 |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | [illegible] |
| [illegible] | [illegible] | .. | [illegible] | [illegible] | [illegible] |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Bath River, 44in. by 34in. (bought in), Cottrill's sale ... | 1873 ... | 425 | 5 | 0 |
| On the Lyn, 1844, 27in. by 35in. ... | 1873 ... | 336 | 0 | 0 |
| Gillingham, 1843, Andrew's sale ... | 1873 ... | 483 | 0 | 0 |
| Forest of Fontainebleau, figures by P. F. Poole, 23½in. by 17½in., Timmins' sale ... ... ... | 1873 ... | 630 | 0 | 0 |
| Rural scene, smith's forge, children and cows, 32in. by 26in., Howard's sale ... ... ... | 1873 ... | 346 | 10 | 0 |
| Whitchurch, 40in. by 50in. (bought in), Holmes's sale... ... ... | 1873 ... | 525 | 10 | 0 |
| Low Life (see 1872), Wood's sale ... | 1874 ... | 777 | 0 | 0 |
| Bay of Naples, 37½in. by 62in. ... | 1874 ... | 1627 | 0 | 0 |
| Dolgarog Mill, 1843 ... ... ... | 1874 ... | 1470 | 0 | 0 |
| Rural Scene, peasants and horses, Bone's sale... ... ... ... | 1874 ... | 372 | 15 | 0 |
| Group of Flowers, 13in. by 19in., Heugh's sale ... ... ... | 1874 ... | 304 | 10 | 0 |
| The Chess-players, 23½in. by 32¾in. (see 1872), Heugh's sale ... ... | 1874 ... | 4052 | 0 | 0 |
| Gillingham, 33in. by 54in., Heugh's sale ... ... ... ... ... | 1874 ... | 2152 | 10 | 0 |
| The Bay of Naples, 37½in. by 62in. (bought in), Adamson's sale ... | 1875 ... | 1627 | 10 | 0 |
| Dredge Boats on the Medway, Naylor's sale ... ... ... ... ... | 1875 ... | 1207 | 10 | 0 |
| Stapenden Village, 30in. by 48in., Mendel's sale ... ... ... | 1875 ... | 693 | 0 | 0 |
| Gillingham, children fishing, 22in. by 16½in., Mendel's sale ... ... | 1875 ... | 630 | 0 | 0 |
| Noonday Meal ... ... ... ... | 1875 ... | 1627 | 10 | 0 |
| Pandy Mill, N. Wales, 26in. by 46in., Burnett's sale ... ... ... | 1875 ... | 914 | 10 | 0 |
| S. Benet's Abbey, Burnett's sale ... | 1875 ... | 367 | 10 | 0 |
| The Pyramids, circular, 28in., Burnett's sale ... ... ... ... | 1875 ... | 630 | 0 | 0 |
| Prayer in the Desert ... ... ... | 1876 ... | 556 | 10 | 0 |
| Noonday Meal, Heritage's sale ... | 1876 ... | 1627 | 10 | 0 |
| Gillingham (bought in), Trimnell's sale ... ... ... ... ... | 1876 ... | 315 | 0 | 0 |
| The Slave Market, 24in. by 41in., panel, Levy's sale ... ... | 1876 ... | 2898 | 0 | 0 |
| Gillingham Church, 14½in. by 24in., Levy's sale ... ... ... | 1876 ... | 556 | 10 | 0 |
| Good Samaritan, from Blaine's Collection, Levy's sale ... ... ... | 1876 ... | 588 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Whitchurch, children, 31in. by 56in., Levy's sale... ... ... ... | 1876 | 1312 | 10 | 0 |
| Street in Cairo, 21in. by 15in., Levy's sale ... ... ... ... ... | 1876 | 1092 | 0 | 0 |
| The Pyramids, circular, 22in., Levy's sale ... ... ... ... ... | 1876 | 462 | 0 | 0 |
| The same picture, Lord Dunmore's sale ... ... ... ... ... | 1877 | 451 | 10 | 0 |
| Dredge Boats on the Medway, from Hooton Hall Collection, Lord Dunmore's sale ... ... ... | 1877 | 850 | 10 | 0 |
| The Opium-seller, 34in. by 26¼in., A. Grant's sale ... ... ... | 1877 | 493 | 10 | 0 |
| The Temple of Osiris, 29in. by 52¼in., A. Grant's sale ... ... ... | 1877 | 2310 | 0 | 0 |
| Gillingham Village, 29in. by 24in., Turner's sale ... ... ... | 1878 | 945 | 0 | 0 |
| Gillingham Church, 30in. by 22in. (?), Nield's sale ... ... ... | 1879 | 735 | 0 | 0 |
| Alexandria, 30in. by 50in. (?), Nield's sale ... ... ... ... ... | 1879 | 798 | 0 | 0 |
| Athens, with the Acropolis, Fenton's sale ... ... ... ... ... | 1879 | 525 | 0 | 0 |
| Slave Market, Cairo, 24in. by 41in., from Levy's Collection, Agnew's sale ... ... ... ... ... | 1880 | 2058 | 0 | 0 |
| Old Snuff-mill, 30in. by 46in. (bought in), Hooper's sale ... ... ... | 1880 | 787 | 10 | 0 |
| Winter scene, sunset, Marshall's sale | 1881 | 351 | 15 | 0 |
| Old Mill, Pont-y-Pool, Holdsworth's sale ... ... ... ... ... | 1881 | 2100 | 0 | 0 |
| Frost scene, gamekeeper, 72in. by 48in., Sharp's sale... ... ... | 1881 | 462 | 0 | 0 |
| Arab Shepherds, arched, 33in. by 65in., Sharp's sale ... ... | 1881 | 2730 | 0 | 0 |
| Tomb in the Water, Lycia, 30in. by 60in., Sharp's sale ... ... | 1881 | 2362 | 10 | 0 |
| Prayer in the Desert, arched, 40in. by 72in., Sharp's sale ... ... | 1881 | 1890 | 0 | 0 |
| Gillingham Church, 23½in. by 16½in., Hermon's sale ... ... ... | 1882 | 614 | 5 | 0 |
| Pandy Mill, N. Wales, three figures, Burnett's sale ... ... ... | 1882 | 572 | 5 | 0 |
| Tivoli, upright, dated 1839 ... ... | 1882 | 357 | 0 | 0 |
| The same subject, 34in. by 50in. ... | 1882 | 420 | 0 | 0 |
| The same subject (bought in), Proudfoot's sale ... ... ... ... | 1883 | 325 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Gillingham Church, two children, 30in. by 25in., Lee's sale ... | 1883 ... | 1008 | 10 | 0 |
| The Opium Stall, 16in. by 10in., Mayou's sale ... ... ... | 1883 ... | 336 | 0 | 0 |
| The Slave Market, eight figures and camel, 14in. by 9in., Mayou's sale ... ... ... ... ... | 1883 ... | 362 | 5 | 0 |
| Little Waders (upright), 35½in. by 27½in., Skipper's sale ... ... | 1884 ... | 400 | 0 | 0 |
| Bay of Naples, 36in. by 48in., Cooper's sale ... ... ... | 1885 ... | 325 | 0 | 0 |
| The Chess-players (a doubtful picture), 16in. by 22in., Cooper's sale ... | 1885 ... | 346 | 10 | 0 |
| Ruins at Thebes, figures, signed, and dated 1844, 24in. by 32in., Clement's sale ... ... ... | 1885 ... | 357 | 0 | 0 |
| Island of Rhodes, 36in. by 30in., Watts's sale ... ... ... | 1885 ... | 1937 | 10 | 0 |
| Haymaking at Gillingham, 20in. by 33in., De Zoete's sale ... ... | 1885 ... | 535 | 10 | 0 |
| Syrian Dance (unfinished), 15in. by 24in., McConnell's sale ... ... | 1886 ... | 315 | 0 | 0 |
| Gillingham Church, dated 1847, Seely's sale ... ... ... | 1886 ... | 705 | 0 | 0 |
| The Dogana, Venice, Graham's sale | 1887 ... | 640 | 0 | 0 |
| The Acropolis, Graham's sale ... | 1887 ... | 760 | 0 | 0 |
| Prayer in the Desert, dated 1833, Bolckow's sale ... ... ... | 1888 ... | 350 | 0 | 0 |
| Tombs and Dwellings in Lycia, dated 1844, Bolckow's sale ... ... | 1888 ... | 3750 | 0 | 0 |
| Bay of Naples, dated 1839, Bolckow's sale ... ... ... ... ... | 1888 ... | 900 | 0 | 0 |
| The same subject, Walker's sale ... | 1888 ... | 1500 | 0 | 0 |
| Salmon-traps, Walker's sale ... ... | 1888 ... | 1500 | 0 | 0 |
| A view of Tivoli, dated 1836... ... | 1888 ... | 320 | 0 | 0 |
| Little Waders, Fish's sale ... ... | 1888 ... | 500 | 0 | 0 |
| Felucca leaving Rhodes ... ... | 1890 ... | 472 | 0 | 0 |
| Woody landscape, children and ducks, dated 1844 ... ... | 1890 ... | 819 | 0 | 0 |
| Children sailing a boat ... ... | 1890 ... | 1470 | 0 | 0 |
| Chess-players at Cairo, dated 1841, Bolckow's sale ... ... ... | 1891 ... | 3202 | 0 | 0 |
| Island of Rhodes, dated 1845, Matthews' sale... ... ... ... | 1891 ... | 3465 | 0 | 0 |
| Lago Maggiore, Matthews' sale ... | 1891 ... | 640 | 0 | 0 |
| Welsh waterfall, dated 1844, Price's sale ... ... ... ... ... | 1892 ... | 840 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Bay of Naples, Bolckow's sale ... | 1892 ... | 452 | 0 | 0 |
| Frosty scene, dated 1837 ... ... | 1893 ... | 315 | 0 | 0 |
| L'Ariccia, Montrose's sale ... ... | 1894 ... | 735 | 0 | 0 |
| Mediterranean Coast Scene, dated 1838, Dennistown's sale... ... | 1894 ... | 598 | 0 | 0 |
| Ruins at Smyrna, Price's sale ... | 1895 ... | 546 | 0 | 0 |
| Carnarvon Castle, Price's sale ... | 1895 ... | 2415 | 0 | 0 |

The drawings by Müller are so numerous both in water-colours and in pencil that, independently of those he must have sold or given away, and although they were sold at prices varying from £3 to £20, the remainder offered by auction after his death produced £4600. Of the others in water-colours sold at various times by auction, the prices have varied from £17 6s. 6d. to £666 15s. The following are a few of the more interesting:

| | | £ | s. | d. |
|---|---|---|---|---|
| Eastern Bazaar, 10½in. by 8in., Duncuft's sale ... ... ... ... | 1864 ... | 73 | 10 | 0 |
| My Room, E. G. Müller's sale ... | 1867 ... | 60 | 8 | 0 |
| Venice, S. R. Solly's sale ... ... | 1867 ... | 86 | 2 | 0 |
| Sketch for the Slave Market, Cairo, S. R. Solly's sale... ... ... | 1867 ... | 98 | 14 | 0 |
| Xanthus and Mount Taurus, S. R. Solly's sale ... ... ... | 1867 ... | 54 | 2 | 0 |
| Homer's River, Smyrna ... ... | 1873 ... | 100 | 16 | 0 |
| Yurook huts, Quilter's sale ... ... | 1875 ... | 127 | 1 | 0 |
| The Harpagus Tomb, Lycia, Quilter's sale ... ... ... ... | 1875 ... | 194 | 5 | 0 |
| A Street in Cairo, sketch, Quilter's sale ... ... ... ... ... | 1875 ... | 113 | 8 | 0 |
| Venice, Quilter's sale ... ... ... | 1875 ... | 84 | 0 | 0 |
| Pinara Acropolis, Quilter's sale ... | 1875 ... | 75 | 12 | 0 |
| Château Brissac, Terrot's sale ... | 1875 ... | 80 | 17 | 0 |
| Dartford Creek, 7in. by 17½in., Levy's sale ... ... ... ... ... | 1876 ... | 89 | 5 | 0 |
| The Alhambra, 15¾in. by 10¾in. (bought in), Halford's sale ... | 1876 ... | 52 | 10 | 0 |
| Acropolis of Athens, 12½in. by 19in., Knowles's sale ... ... ... | 1877 ... | 441 | 0 | 0 |
| Valley of the Tombs, Egypt, 13½in. by 21in., Brooks's sale ... ... | 1879 ... | 189 | 0 | 0 |
| The Old Mill near Lynmouth (bought in), Woodward's sale ... ... | 1880 ... | 666 | 15 | 0 |
| Valley, Xanthus, 14in. by 21¼in., Bale's sale... ... ... ... | 1881 ... | 99 | 15 | 0 |
| Acropolis, Allen's sale ... ... | 1893 ... | 105 | 0 | 0 |

**Mulready (William).**—B. Ennis, Co. Clare, 1st April, 1786; D. London, 7th July, 1863; S. Royal Academy; P. history, genre, landscapes, portraits, and architecture. The father of this painter was a leather breeches maker, and excelled at his trade, which was in his time a very large one. He removed to Dublin, and subsequently to London when his son William was about five-and-a-half years of age. He lived at first in Old Compton Street, Soho. The son was sent to a school carried on by a Roman Catholic priest, Mr. Ryan, at No. 7, Newman Street. There, and at another school near Buckingham Gate, William acquired a good knowledge of Latin and a slight one of Greek. He was then a remarkably fine, handsome boy, and although he had, at a very early age, shown an aptitude for drawing, his future career as an artist was influenced by the chance that John Graham, who was then engaged by Boydell to paint the subject of "David Instructing Solomon," chose Mulready as his model for Solomon. Banks, the sculptor, was nevertheless the first artist who gave Mulready the necessary facilities for improvement by allowing him to study in his own gallery. He soon afterwards entered the schools of the Royal Academy, of which later in life he was to become so distinguished a member.

When only fourteen-and-a-half Mulready obtained his student's ticket. About the same time he gained the greater silver palette of the Society of Arts, and by the time he was fifteen is said to have been able to support himself. How he arrived at this point it is impossible to learn, but in after-life he used to say that he had tried his hand at everything, from a miniature to a panorama, and passed his life as a drawing master. We next find Mulready frequenting the painting-room of John Varley, where he met John Linnell and W. Hunt.

At the early age of eighteen Mulready married, and by nineteen he was a father. Although four sons were the offspring of this marriage the parents were early separated and never afterwards lived together.

As is the case with most students at the Royal Academy, Mulready began by painting for exhibition such subjects as "Ulysses and Polyphemus," and he never freed himself from the style of drawing acquired by working from Greek models, however little it might be suitable when applied to the figures of English rustics. In 1809 he produced "The Supper at Emmaus," which was not exhibited until 1864. As he became older Mulready grew to be a very fine, powerful young man, and an adept

at boxing. He must also have been gifted with strong nerves, for it is said that, having met a lion which was loose at Exeter Change, he faced him and kept his eyes fixed upon the animal until the keeper returned and relieved him from his dangerous position. In those, his student's days, Mulready and John Linnell were inseparable companions.

Mulready must have visited Yorkshire while still a boy, for the subject of the first picture that he exhibited at the Royal Academy, in 1804, was "The Crypt in Kirkstall Abbey," which was followed by "The Porch of S. Margaret's, York;" and he cannot have confined his travels to that county, for in 1806 and 1807 he showed subjects chosen near S. Albans. Stories almost incredible are told of the early age at which he helped to illustrate books, but the first of the well-known series of children's books was "The Butterfly's Ball," which was published in 1807. Mulready may, therefore, be said to have commenced his career as a landscape-painter, but to have been induced, by carefully studying the figure subjects of the old Dutch and Flemish masters, to follow them in choosing for his pictures, and exhibiting at the British Institution, "Old Caspar," in 1807, and "The Carpenter's Shop," in 1809. From that year until 1820 almost all his works consisted of similar subjects invented by himself. They were succeeded by "Seven Ages," and in 1838 by "All the World's a Stage." His illustrations to "The Vicar of Wakefield" were published in 1840, and some of the designs for this were the foundations of many of his most admired pictures. In the same year, at Mr. Thornhill Baring's suggestion, he designed the first postage envelope. There was a special exhibition of his works at the Society of Arts, in 1848; yet those shown formed but a very small portion of what he produced, for he painted almost incessantly up to the time of his death, and studied as constantly at the Schools of the Royal Academy, in which he spent the evening prior to the day of his death. This took place at his residence, Linden Grove, Bayswater, and he was buried at Kensal Green, where his friends erected a monument to his memory.

Mulready bestowed extraordinary care upon the execution of his pictures, even to the extent of placing a second canvas behind the one he painted on, to protect it. He used only the best colours he could procure, and painted with a clean, firm touch and with constant attention to truth of colouring and complete finishing. The result is that his works are in a better state of

preservation than those of any other artist of his time. In our National Gallery and at South Kensington there are excellent examples of his skill. Between 1804 and 1862 he exhibited, of pictures classed as "figures," seventy-seven at the Royal Academy, five at the British Institution, and one in Suffolk Street. Owing to the care with which he made his studies, they are generally valuable, and at the sale of his works which took place after his death, sixty-four produced on the average about £15 each, thirty-eight pen drawings about £9 each, and six water-colour drawings about £20 each.

Pictures in oil by William Mulready which have been offered at auctions have produced the following prices :

| | | £ | s. | d. |
|---|---|---|---|---|
| The Widow, Knott's sale ... ... | 1845 ... | 420 | 0 | 0 |
| Cottage by a river and figures, Vernon's sale ... ... ... | 1849 ... | 32 | 0 | 0 |
| The Careless Messenger, Meigh's sale ... ... ... ... ... | 1850 ... | 131 | 5 | 0 |
| The Negligent Brother ... ... | 1857 ... | 134 | 8 | 0 |
| Convalescent from Waterloo, Lord Northwick's sale ... ... ... | 1859 ... | 1239 | 0 | 0 |
| Punch (thirty figures), Swinburne's sale ... ... ... ... ... | 1861 ... | 1002 | 15 | 0 |
| Temperance, children at Apple-stall, Williams's sale ... ... ... | 1862 ... | 73 | 10 | 0 |
| The First Voyage, Tunno's sale ... | 1863 ... | 1522 | 10 | 0 |
| Choosing the Wedding-gown (finished study), Mulready's sale ... ... | 1864 ... | 178 | 10 | 0 |
| Burchell and Sophia, Mulready's sale | 1864 ... | 110 | 5 | 0 |
| Measuring Heights, Mulready's sale | 1864 ... | 115 | 10 | 0 |
| The Elopement, Mulready's sale ... | 1864 ... | 52 | 10 | 0 |
| The Toy-seller (the last picture Mulready exhibited, 1862), Mulready's sale ... ... ... | 1864 ... | 1197 | 0 | 0 |
| English river scene, 1809, Mulready's sale ... ... ... ... ... | 1864 ... | 283 | 10 | 0 |
| Old Houses near Serpentine, 19½in. by 14½in., Webb's sale ... ... | 1864 ... | 409 | 10 | 0 |
| Old Receiving-houses on the Serpentine (children, boat), 19½in. by 14½in. (bought in), Waller's sale | 1865 ... | 472 | 10 | 0 |
| Village and figures, winter (bought in), Tiffin's sale ... ... ... | 1865 ... | 86 | 0 | 0 |
| A river scene (bought in), Flatow's sale ... ... ... ... ... | 1866 ... | 304 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A landscape (bought in), Flatow's sale ... ... ... ... ... | 1867 ... | 252 | 0 | 0 |
| Measuring Heights (study for picture —see 1864) (bought in) ... ... | 1868 ... | 21 | 0 | 0 |
| A Coast Scene, Flatow's sale... ... | 1868 ... | 309 | 15 | 0 |
| Cottage (man and woman fishing), Bullock's sale ... ... ... | 1870 ... | 189 | 0 | 0 |
| The Rattle, 15in. by 13¼in., Gillott's sale ... ... ... ... ... | 1872 ... | 429 | 0 | 0 |
| Baiting Horses, 16½in. by 14in., Gillott's sale ... ... ... | 1872 ... | 651 | 0 | 0 |
| Horses Baiting, Leaf's sale ... ... | 1875 ... | 73 | 10 | 0 |
| Wandering Minstrels, Fenton's sale | 1879 ... | 136 | 10 | 0 |
| The Careless Nurse, 12in. by 18in. (sketch for Lord Durham's picture), Holdsworth's sale ... | 1881 ... | 157 | 10 | 0 |
| The Widow, Holdsworth's sale ... | 1881 ... | 1155 | 0 | 0 |
| The Smithy, Gibbons's sale ... ... | 1883 ... | 147 | 0 | 0 |
| Bathers, 18½in. by 14in., Potter's sale | 1884 ... | 105 | 0 | 0 |
| Bathers Surprised, 24½in. by 18½in., Potter's sale ... ... ... | 1884 ... | 315 | 0 | 0 |
| Landscape, with children, 14¼in. by 19½in., Skipp's sale ... ... | 1884 ... | 190 | 0 | 0 |
| Choosing the Wedding-gown (the sketch), 4½in. by 3½in. ... ... | 1886 ... | 64 | 0 | 0 |
| Idle Boys, 31in. by 26in., dated 1815 (on panel), McConnell's sale ... | 1886 ... | 1585 | 10 | 0 |
| Landscape with peasant and horses, dated 1819 ... ... ... ... | 1890 ... | 315 | 0 | 0 |
| A Dog of Two Minds, Wells's sale ... | 1890 ... | 1213 | 0 | 0 |
| The Rattle, dated 1808, Bolckow's sale ... ... ... ... ... | 1891 ... | 262 | 0 | 0 |
| The Toy-seller, Matthews' sale ... | 1891 ... | 303 | 0 | 0 |
| "Train up a Child," Brocklebank's sale ... ... ... ... ... | 1893 ... | 1338 | 0 | 0 |
| Origin of a Painter ... ... ... | 1893 ... | 325 | 0 | 0 |
| The Barber's Shop, Hemming's sale | 1894 ... | 252 | 0 | 0 |
| Landscape, Gibbon's sale ... ... | 1894 ... | 241 | 0 | 0 |
| Idle Boys, Woolmer's sale ... ... | 1895 ... | 1050 | 0 | 0 |

The following are in water-colours:

| | | | | |
|---|---|---|---|---|
| The Loan of a Bite (copy in water-colours, by S. P. Denning, of the Sheepshanks picture), Bicknell's sale ... ... ... ... ... | 1863 ... | 126 | 0 | 0 |
| Scene in "The Tempest," Tyrrell's sale ... ... ... ... ... | 1874 ... | 168 | 0 | 0 |

**Munari,** called Pellegrino da Modena.—B. Modena, late in the fifteenth century; D. Modena, 1523; S. his father Giovanni Munari or Aretusi; P. history. He went young to Rome, and entered the school of Raphael. Of all that artist's pupils he was the one who most nearly approached his master's style by the grace and motion of his figures. After the death of Raphael, Munari returned to Modena, where he founded a school of painting. In the midst of a successful career, his son having killed a young man in a quarrel, the relations of the latter, meeting Pellegrino, revenged themselves by killing him. Among his works in fresco, the principal were "The Nativity," "Abraham and the Angels," "Lot and his Daughters," and "Jacob and Rachael." At Lord Northwick's sale in 1859, "The Virgin and Child with Saints and Angels," by Pellegrino, was sold for £43, and "The Virgin and Child and S. Joseph" for £44 2s.

**Munari (Cæsar).**—He was the grandson of Pellegrino and was known by the same names. He died at Bologna, where he had principally lived. Cæsar excelled in copying the works of Correggio, and in portraits.

**Murand.**—*See* **Murant.**

**Murano (Giovanni da),** called Alemanno.—He is only known by pictures signed "Joannes de Murano," of which there are several at Venice. It is supposed that he was a German. He painted between 1440 and 1447.

**Murant, Murand,** or **Meurant (Emanuel).**—B. Amsterdam, 1622; D. Leeuwarden, 1700; S. Philip Wouwerman; P. landscapes. This artist, although the pupil of Wouwerman, painted very different subjects from his master. Those he chose were usually landscapes, into which he introduced buildings and figures, all painted with the utmost care and delicacy. As he must have spent much time in completing his works, it is not astonishing that they are rare, and seldom appear at auctions. There are, however, "An Old Farm House," at Amsterdam, in the museum, and two similar subjects in that at Copenhagen. Although so highly finished, the general effect is carefully attended to in all Murant did. He travelled into foreign countries, and resided some time in France. The picture at Amsterdam was bought in 1819 for £18. At Standish's sale, in 1827, a "Landscape with a Farmhouse and Windmill" produced the

same amount, and at Mefre's sale, in 1863, a "Landscape with Ruins" was sold for £5.

**Murillo (Bartolomé Estéban).**—B. Seville, probably 31st December, 1617, baptised 1st January, 1618; D. Seville, 3rd April, 1682; S. Juan del Castillo; P. history, genre, landscapes, still-life, and portraits. This celebrated painter was the son of Gaspar Estéban and his wife Maria Perez. The name of Murillo appears, however, to have been also a family one, and Tubino cites documents in which the painter is spoken of as Bartolomé Estéban, Bartolomé Morillo, Murillo, Bartolomé Estéban Murillo and Bartolomé Murillo. The paternal grandmother of the painter was Elvira Murillo. He amused himself when quite a child by drawing, and his parents aided his efforts to become a painter by placing him under Juan del Castillo, to whom he may have been related. The latter was himself a very able master, and in his school Murillo had for fellow-pupils Pedro de Moya, Alonso Cano, and others, who afterwards became the most distinguished painters of the school of Seville.

The parents of Murillo died in 1628, and Castillo left Seville in 1640. After the death of the former, Murillo lived under the care of Juan Antonio Lagares, a surgeon, who had married his aunt, Ana Murillo. He was, however, making rapid progress in art, not only by what he learned from Castillo, but by the study of nature in La Feria, a sort of market which was held weekly in Seville. There, besides his studies, he painted pictures of saints, sacred subjects, and decorative cloths called sargas, which were bought by merchants and captains to carry to the Spanish colonies. Such works, especially the cloths to serve as tapestry for walls, gave full scope to a young artist's powers of invention and execution, and it was a common saying in the schools of Seville that he who meant to learn to paint well must begin by painting sargas. Murillo, nevertheless, also found time to execute two pictures of the Virgin, in one attended by S. Francis and a monk, and in the other by S. Domingo. Another picture of the same date is "The Virgin and Child," now hanging in the Murillo room at Seville.

Shortly after Castillo left Seville to go and die at Cadiz, Pedro de Moya, the old fellow-pupil of Murillo, returned to Seville from Flanders and England, where he had had the advantage of studying, for a short time, under Van Dyck, and the improvement De Moya had derived from his travels excited in Murillo a

desire to go to Italy. So soon as by the sale of his pictures he could muster money enough to leave Seville, he placed his sister under the care of his uncles and aunts, and, without mentioning his intention to anyone, took the road to Madrid. Once arrived there, finding himself without friends or recommendations, he waited upon his fellow-townsman, Velasquez, and asked him for letters of introduction to persons in Rome. Velasquez was, however, so much pleased with his visitor that he offered him a lodging in his own house, and procured him admission to the Alcazar, Escurial, and other royal galleries. In them Murillo had an opportunity of studying pictures by the greatest Italian and Flemish masters without taking the long and expensive journey to Rome. Murillo spent the summer of 1642 in copying the works of Ribera, Van Dyck, and Velasquez; and when Velasquez returned to Madrid in the autumn, he was so much pleased with the progress Murillo had made that he showed the copies to the king, and introduced the painter to Olivarez and other courtiers. By 1644, Velasquez told Murillo that he thought he was then sufficiently advanced to profit by a visit to Rome; but Murillo preferred to return, in spite of the remonstrances of Velasquez, to Seville, where he arrived early in 1645.

The first great work on which Murillo was employed after his return to Seville was the famous series of pictures for the "Claustro Chico" of the Franciscan convent. The great success with which he executed those works placed Murillo at once at the head of the painters in Seville, and in prosperous circumstances. He married in 1648 a rich and noble wife, Doña Beatriz de Cabrera y Sotomayor, of Pilas, a village five miles from Seville; and on his settling in that city, his house soon became the resort of the best society. About the same time he changed his style of painting for one which was warmer and more transparent. Of this, one of the finest examples was the picture known as "Our Lady of the Conception," painted in 1652 for the Brotherhood of the True Cross. His two famous pictures of S. Leander and S. Isidore, now in the sacristy of the Cathedral, were painted two years later. "The Dream," in the series of the legend of "Our Lady of the Snow," is held to be the work in which Murillo adopted a more silvery style. This picture was taken by the French and placed in the Louvre, but is now in the Academy of S. Fernando at Madrid. In 1658 Murillo conceived the idea of establishing at Seville an Academy of Art, and the first meeting took place in one of the rooms at the Exchange on the 1st January, 1660.

It would be difficult to give more than a general idea of the many fine pictures painted by Murillo between 1660 and his death, but the eight great pictures which he painted for the Hôpital de la Caridad must not be passed by, as they are among his most famous works. As Stirling justly remarks, "In these eight celebrated pictures Murillo evidently determined to leave to posterity an example of the variety of his style, and of the full compass and vigour of his genius." And here it may not be out of place to point out that nothing is more remarkable in the works of Murillo than the care with which he adapted his mode of execution to the subject he painted. Not only is his handling in a picture of a saint very different from that in a representation of a beggar-boy, but in his large compositions the touch is much heavier on the saint kneeling at the bottom of the picture than that used in painting the angels and cherubim at the top, to whom he endeavoured to give, by the lightness of his touch, a more ethereal character.

The last work on which Murillo was employed was "The Marriage of S. Catherine," now in the Capucin Church at Cadiz. It is 13ft. 9in. by 10ft. 8in.; and it was by a fall, while employed upon this, that he received an injury which caused his death. It is one of the richest and most graceful of his works. The small portion of the glory and hovering angels which he had not completed was finished by Meneses Osorio. Murillo returned to Seville to die, and expired so suddenly that he was unable to sign a will which he had caused a notary to prepare. His wife had died before him, but he left two sons, Gabriel Estéban, who was in the Indies when his father died, and Gaspar Estéban, in priest's orders, also a daughter Francisca. His sister married an hidalgo of Burgos, head of the house of Veitia, and chief Secretary of State.

The works of the great Spanish masters, with the exception of a few by Velasquez and Murillo, were almost unknown in England until late in the last century. One of the earliest notices of their importation into this country is to be found in the catalogue of the pictures belonging, in the middle of last century, to the Flemish collector, L'Horidon de Ghellinck, of Ghent. In it mention is made of two portraits by Murillo, the one of Don Rodriguez de Silva Mendoza Gusman, the other of Don Inigo Melchior Fernandez de Velasco de Frias; both are dated 1659, of the same size (77in. by 50in.), and are painted on damask tablecloths. To this information is added, that they were brought

from Spain by M. Maelcamp ( ? Malcom), with eleven others by the same painter, "que la famille de madame son épouse y avait acquis, lesquels sont passés en Angleterre."

Even in 1808, Willis, Buchanan's agent, wrote to him from Madrid (on the 25th September), "Of the Spanish school we have no idea whatever in England." In connection with this is a curious fact—that Buchanan was employed by Marshal Soult to offer the pictures by Murillo, which he had brought from Spain, to the English Government, and that the offer was declined. Among them was "The Immaculate Conception," which, many years afterwards, was sold in Paris for £24,600.

Although many pictures attributed to Murillo are by his pupils, or by Tobar, still the number of those undoubtedly painted by him is so large that it would be difficult to give anything like a complete list even of the more celebrated. In the Aguado Collection (sold in Paris in 1843) alone there were fifty-four ; in that of Marshal Soult (sold in 1852) there were fifteen, which produced £46,521. Those which have been disposed of at auctions in England and France amount to many hundreds, and the prices at which they were sold vary from £8 18s. for the head of a monk, 10in. by 12in., at Sir Robert Strange's sale in 1771, to £24,600 for "The Immaculate Conception," at Soult's sale in 1852. The latter picture is now in the Louvre. The following list embraces only those which have produced £300 and upwards :

| | | £ | s. | d. |
|---|---|---|---|---|
| Jesus Christ Endormi, Gaignat's sale | 1768 ... | 700 | 0 | 0 |
| Jeune Bohémienne, Blondel de Gagny's sale ... ... ... | 1776 ... | 480 | 0 | 0 |
| Noces de Cana, Conti's sale ... ... | 1777 ... | 360 | 0 | 0 |
| Vierge assise avec l'enfant sur ses genoux, Randon de Boisset's sale ... ... ... ... ... | 1777 ... | 450 | 0 | 0 |
| The Good Shepherd, Duke of Bridgewater's sale ... ... ... | 1778 ... | 619 | 10 | 0 |
| The Virgin embracing Infant ... | 1780 ... | 315 | 0 | 0 |
| The Nativity ... ... ... ... | 1791 ... | 399 | 0 | 0 |
| S. Francesco de Paolo praying, angels, Sir L. Dunday's sale ... ... | 1794 ... | 819 | 0 | 0 |
| Holy Family, Virgin seated, taking the Infant from S. Joseph, Sir L. Dunday's sale ... ... ... | 1794 ... | 315 | 0 | 0 |
| Gipsy girl with flowers (now at Dulwich), Calonne's sale... ... | 1795 ... | 672 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Holy Family, Calonne's sale ... ... | 1795 ... | 535 | 10 | 0 |
| Madonna and Child, from Calonne Collection, Bryan's sale ... ... | 1798 ... | 304 | 10 | 0 |
| The Seven Works of Mercy, W. Porter's sale ... ... ... | 1803 ... | 388 | 10 | 0 |
| Joseph Presenting the Infant to the Virgin, Lord Rendlesham's sale... | 1806 ... | 815 | 0 | 0 |
| Virgin, Child, and S. Joseph, with cherubim, Elwyn's sale ... ... | 1807 ... | 441 | 0 | 0 |
| Virgin and Child (bought in), Lord Melbourne's sale ... ... ... | 1809 ... | 525 | 0 | 0 |
| Virgin standing in crescent, serpent below ... ... ... ... | 1810 ... | 682 | 10 | 0 |
| Magdalen in Prayer, W. Porter's sale | 1810 ... | 441 | 0 | 0 |
| Assumption of the Virgin, W. Porter's sale ... ... ... | 1810 ... | 766 | 10 | 0 |
| Virgin and Child, two angels, W. Porter's sale ... ... ... | 1810 ... | 1050 | 0 | 0 |
| The Annunciation, Harrison's sale ... | 1810 ... | 399 | 0 | 0 |
| Death of the Virgin, Harrison's sale... | 1810 ... | 892 | 10 | 0 |
| Trionfo de la Religion Mercemaria, Harrison's sale ... ... ... | 1810 ... | 840 | 0 | 0 |
| Holy Family ... ... ... ... | 1810 ... | 840 | 0 | 0 |
| Virgin and Child, 53in. by 42in., Lord Kinnaird's sale ... ... ... | 1811 ... | 1260 | 0 | 0 |
| The Holy Family, from Calonne Collection, H. Hope's sale ... | 1816 ... | 320 | 0 | 0 |
| Adoration of Shepherds, Camperowne's sale ... ... ... | 1821 ... | 430 | 0 | 0 |
| Portrait of Faustino Neve, a Canon of Seville, seated, dog at feet, G. W. Taylor's sale ... ... ... ... | 1823 ... | 955 | 10 | 0 |
| Virgin and Child, from Santa Crux Collection, Lord Berwick's sale... | 1825 ... | 1890 | 0 | 0 |
| Adoration des Bergers, Bonnemaison's sale ... ... ... ... ... | 1827 ... | 860 | 0 | 0 |
| Marriage at Cana, 69in. by 91in., Hibbert's sale ... ... ... | 1829 ... | 913 | 0 | 0 |
| Full length portrait of Faustino Neve, Canon of Seville (probably not the picture above), G. W. Taylor's sale ... ... ... ... ... | 1832 ... | 504 | 0 | 0 |
| Vierge dans une gloire, Erard's sale... | 1832 ... | 400 | 0 | 0 |
| The Assumption of the Virgin ... | 1833 ... | 472 | 10 | 0 |
| Spanish youth drinking, his head crowned with vine leaves, Lord C. Townshend's sale ... ... | 1836 ... | 415 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Assumption of the Virgin, Zachary's sale ... ... ... ... ... | 1838 ... | 693 | 0 | 0 |
| The Good Shepherd, from Robit Collection, Sir S. H. Clarke's sale... | 1840 ... | 3045 | 0 | 0 |
| The Infant S. John, from Robit Collection, Sir S. H. Clarke's sale | 1840 ... | 2100 | 0 | 0 |
| Mort de S. Claire, Aguado's sale (there were fifty-four pictures by Murillo in this sale) ... ... | 1843 ... | 760 | 0 | 0 |
| The Adoration of the Shepherds, from the Boursault Collection (the picture bought by the Marquis of Hertford), Saltmarsh's sale ... | 1846 ... | 3018 | 0 | 0 |
| Abraham and the Angels (bought in) (differs from the Duke of Norfolk's picture) ... ... ... ... | 1847 ... | 420 | 0 | 0 |
| The Assumption of the Virgin, small (bought by the Marquis of Hertford), Brackenbury's sale ... | 1848 ... | 892 | 10 | 0 |
| The same subject, from Sebastiani Collection, Sanderson's sale ... | 1848 ... | 808 | 10 | 0 |
| Spanish girl crowned with grapes and holding glass, 14½in. by 9½in., W. Wells' sale ... ... ... | 1848 ... | 320 | 0 | 0 |
| S. Thomas Distributing Alms, 59in. by 59in. (bought by the Marquis of Hertford), W. Wells' sale ... | 1848 ... | 2992 | 0 | 0 |
| A slave in blue and yellow turban, from Montcalm Collection ... | 1848 ... | 435 | 15 | 0 |
| Virgin and Child (bought by the Marquis of Hertford), H. Hope's sale ... ... ... ... ... | 1849 ... | 609 | 0 | 0 |
| Riposo (bought by the Marquis of Hertford), H. Hope's sale ... | 1849 ... | 819 | 0 | 0 |
| Portrait of the Painter, palette, on plinth, signed and inscribed, from Dundas Collection (bought by Lord Spencer), Lord Ashburnham's sale ... ... ... ... | 1850 ... | 829 | 10 | 0 |
| S. Francis kneeling, Lord Ashburnham's sale ... ... ... ... | 1850 ... | 1050 | 0 | 0 |
| The Assumption of the Virgin, King of Holland's sale ... ... ... | 1850 ... | 3000 | 0 | 0 |
| Conception de la Vierge, Soult's sale | 1852 ... | 24600 | 0 | 0 |
| Naissance de la Vierge, Soult's sale | 1852 ... | 3800 | 0 | 0 |
| Jésus et S. Jean, Soult's sale ... | 1852 ... | 2645 | 0 | 0 |
| S. Pierre aux Liens, Soult's sale ... | 1852 ... | 6245 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Miracle de S. Diego, Soult's sale ... | 1852 | ... 3600 | 0 | 0 |
| The Immaculate Conception, Woodburn's sale ... ... ... ... | 1853 | ... 1050 | 0 | 0 |
| Infant Christ sleeping on the knees of S. Joseph ... ... ... ... | 1853 | ... 399 | 0 | 0 |
| S. Thomas de Villanueva ... ... | 1853 | ... 710 | 0 | 0 |
| S. Catherine ... ... ... ... | 1853 | ... 300 | 0 | 0 |
| S. Felix of Cantalius ... ... ... | 1853 | ... 350 | 0 | 0 |
| S. Joseph and Infant Jesus ... ... | 1853 | ... 300 | 0 | 0 |
| Same subject ... ... ... ... | 1853 | ... 440 | 0 | 0 |
| Magdalen ... ... ... ... | 1853 | ... 840 | 0 | 0 |
| S. Augustin of Hippona ... ... | 1853 | ... 680 | 0 | 0 |
| Portrait of Don Andreas de Andrada | 1853 | ... 1020 | 0 | 0 |
| Portrait of himself oval ... ... | 1853 | ... 420 | 0 | 0 |
| Miraculous Conception with angels, from a convent at Cordova ... | 1853 | ... 810 | 0 | 0 |
| Virgin and Child, from Count d'Aguilar's Collection ... ... | 1853 | ... 1550 | 0 | 0 |
| Christ and S. John by River Jordan | 1853 | ... 660 | 0 | 0 |
| Portrait of himself a head ... ... | 1853 | ... 346 | 10 | 0 |
| The preceding fourteen in Louis Philippe's sale | | | | |
| Joseph in the hands of his Brethren, Cave's sale... ... ... ... | 1854 | ... 1764 | 0 | 0 |
| Assumption of the Virgin, angels beneath, Cave's sale ... ... | 1854 | ... 745 | 10 | 0 |
| Christ Bearing His Cross, from Bishop of Tarento's Collection ... ... | 1856 | ... 724 | 10 | 0 |
| S. Joseph embracing the Infant Christ, from Hope Collection, S. Rogers's sale ... ... ... ... ... | 1856 | ... 399 | 0 | 0 |
| Sommeil de Jésus, Patureau's sale ... | 1857 | ... 1660 | 0 | 0 |
| Assumption of the Virgin, from Sebastiani, Lebrun, and Gray Collections, Sanderson's sale ... | 1858 | ... 756 | 0 | 0 |
| A fine old copy of it, Sanderson's sale ... ... ... ... ... | 1858 | ... 430 | 0 | 0 |
| The Virgin and Child, from the Altamira Collection, Colonel Hugh Baillie's sale ... ... | 1858 | ... 1575 | 0 | 0 |
| Jacob Placing the Peeled Rods before the Sheep of Laban, from S. Iago Palace, Lord Northwick's sale ... | 1859 | ... 1575 | 0 | 0 |
| Le Christ sur la Croix, D'Hane de Steenhuyse's sale ... ... ... | 1860 | ... 355 | 0 | 0 |
| The Immaculate Conception (the large picture), Sir C. Eardley's sale ... | 1861 | ... 9000 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Immaculate Conception, from Mexico (also large), Williams and Norgate's sale ... ... | 1861 ... | 619 | 0 | 0 |
| Virgin, with Child on her knees, Allnutt's sale ... ... ... | 1863 ... | 766 | 0 | 0 |
| Peasant, with bottle and glass, Talleyrand's Collection, Lord Clare's sale ... ... ... ... ... | 1864 ... | 1365 | 0 | 0 |
| S. Joseph and Infant Christ, Louis Philippe's Collection, Hoskins's sale ... ... ... ... ... | 1864 ... | 304 | 10 | 0 |
| Triomphe de l'Eucharistie, Pourtales-Gorgier's sale ... ... ... | 1865 ... | 2700 | 0 | 0 |
| Vierge assise, Pourtales-Gorgier's sale | 1865 ... | 746 | 0 | 0 |
| S. Joseph et l'Enfant Jésus, Pourtales-Gorgier's sale ... ... | 1865 ... | 600 | 0 | 0 |
| S. Antoine de Padone, De Morny's sale | 1865 ... | 520 | 0 | 0 |
| Magdalen kneeling, angels with music, Hornby's sale ... ... ... | 1869 ... | 546 | 0 | 0 |
| Vision de S. Rosalie, Péreire's sale... | 1872 ... | 450 | 0 | 0 |
| S. Rose, Péreire's sale... ... ... | 1872 ... | 1020 | 0 | 0 |
| Thirteen pictures by Murillo, Salamanca's sale ... ... ... | 1875 ... | 18880 | 0 | 0 |
| Madonna de la Faja, 54in. by 42in., in a coral frame, Billing's sale... | 1876 ... | 1312 | 10 | 0 |
| Immaculée Conception, Schneider's sale ... ... ... ... ... | 1876 ... | 880 | 0 | 0 |
| Miraculous Conception, from Peru (doubtful), Ellis's sale ... ... | 1876 ... | 430 | 10 | 0 |
| Madonna and Child, from Bonaparte Collection, Tomkins's sale ... | 1878 ... | 703 | 10 | 0 |
| Miracle of Loaves and Fishes, 13¾in. by 30in., Munro's sale ... ... | 1878 ... | 315 | 0 | 0 |
| S. Anthony and the Infant Christ, 63½in. by 81in., Munro's sale ... | 1878 ... | 2362 | 10 | 0 |
| Infant Christ, sleeping angels, 25in. by 20in. (from Fonthill), Duke of Hamilton's sale ... ... ... | 1882 ... | 2415 | 0 | 0 |
| Holy Family, 48in. by 36in., from Calonne Collection, Sir P. Miles's sale... ... ... .. | 1884 ... | 315 | 0 | 0 |
| Repose of the Holy Family, 50in. by 67in., Sir P. Miles's sale ... | 1884 ... | 761 | 5 | 0 |
| Virgin in Adoration, 59in. by 69in., Sir P. Miles's sale ... ... ... | 1884 ... | 682 | 10 | 0 |
| Martyrdom of S. Andrew, 51in. by 66in., Sir P. Miles's sale... ... | 1884 ... | 388 | 10 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| The Immaculate Conception | 1887 | ... | 600 | 0 | 0 |
| The same subject bought in, Aspinwall's sale | 1887 | ... | 1750 | 0 | 0 |
| The same subject, Aspinwall's sale | 1888 | ... | 640 | 0 | 0 |
| Head of a Bacchante, Wells's sale | 1890 | ... | 1263 | 0 | 0 |
| S. Mary Magdalen, Wells's sale | 1890 | ... | 357 | 0 | 0 |
| The Immaculate Conception | 1890 | ... | 300 | 0 | 0 |
| S. Francis d'Assisi, Perkins's sale | 1890 | ... | 630 | 0 | 0 |
| S. Vincent de Paul, Perkins's sale | 1890 | ... | 630 | 0 | 0 |
| S. John the Baptist, Cav. Bentinck's sale | 1891 | ... | 535 | 0 | 0 |
| Head of a Bacchante | 1892 | ... | 840 | 0 | 0 |
| La Vierge, Dudley's sale | 1892 | ... | 1890 | 0 | 0 |
| S. Anthony and Christ, Dudley's sale | 1892 | ... | 1215 | 0 | 0 |
| Magdalen, Barker's sale | 1893 | ... | 325 | 0 | 0 |
| The Church Triumphant, Lyne Stephens's sale | 1895 | ... | 2467 | 0 | 0 |
| S. Joseph and Infant Christ, Lyne Stephens's sale | 1895 | ... | 997 | 0 | 0 |
| Holy Family, Foster's sale | 1895 | ... | 4200 | 0 | 0 |

**Murray Thomas**.—B. Scotland, 1666; D. 1724; S. John Riley; P. portraits. He painted portraits of the Royal Family and many of the distinguished persons of his time, and his own portrait is in the gallery at Florence. Among the persons he painted were William and Mary Halley, and Sir Hans Sloane, which last is at the College of Physicians. Many of his portraits are painted with very little colour—principally brown and white.

**Musscher (Michael van)**.—B. Rotterdam, 1645; D. 1705; S. Zaagmolen, Van Temple, Metzu, and A. van Ostade; P. portraits, genre, and views of towns. Van Musscher settled at Amsterdam, of which city he was made a citizen 15th March, 1688. His best works are garden scenes and interiors. The latter are painted more like those by Terburg or Netcher than like similar objects by Ostade. His colouring is bright and true, and everything in his pictures is freely painted. At The Hague is a good example of his work in a portrait of himself, his wife, and their sons, and others are at Rotterdam and Amsterdam.

The pictures by Van Musscher which have appeared at sales have produced the following prices:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| His own portrait, standing at an easel, from Geldermeester's Collection, Maitland's sale | 1831 | ... | 87 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior, a notary seated, receiving a present of game, from Verstolk van Solen's Collection ... ... | 1863 ... | 90 | 6 | 0 |
| Portrait of a Gentleman ... ... | 1867 ... | 5 | 0 | 0 |
| Interior, a lady and her servant, 28¾in. by 24¾in., Nieuwenhuys's sale... | 1886 ... | 147 | 0 | 0 |
| View in Amsterdam, Adrian Hope's sale ... ... ... ... ... | 1894 ... | 336 | 0 | 0 |

**Mutiano.**—*See* **Muziano.**

**Muziano (Girolamo),** sometimes called Mutiano.—B. Aquafredda, near Brescia, 1528; D. Rome, 1592; S. Romanino; P. history and landscapes. On leaving Brescia, where he had studied under Romanino, Muziano went to Venice, whence he accompanied Federigo Zuccaro to Rome when only twenty. But he soon became known in that city, and was employed by Gregory XIII. ; he was also appointed superintendent of works at the Vatican. Muziano distinguished himself likewise so much as a landscape-painter that he was known as "Il Giovane de' Paesi." His picture of "The Resurrection of Lazarus" was so much admired by Michael Angelo, that the latter assisted Muziano by advice, and introduced him to Cardinal d'Este, who employed him at Tivoli. His landscape backgrounds are much in the manner of Titian. Muziano completed the drawings from Trajan's Column which had been begun by Giulio Romano. Cornelius Cort and others engraved about thirty of his works. Muziano also improved working in mosaic. The trees in his landscapes are mostly chestnuts or maples.

Pictures attributed to Muziano have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| La Cananéenne, Conti's sale ... ... | 1777 ... | 80 | 0 | 0 |
| S. Jerome in a cave ... ... ... | 1809 ... | 4 | 4 | 0 |
| Christ in the Garden, Knight's sale... | 1813 ... | 53 | 11 | 0 |
| Coronation of the Virgin, Northwick's sale ... ... ... ... ... | 1859 ... | 6 | 16 | 6 |

**Myn (Van der).**—Of this name there were several Dutch painters who lived at the end of the seventeenth and the beginning of the eighteenth century. The one chiefly worthy of notice was:

**Myn (Herman van dér).**—B. Amsterdam, 1684; D. London. 1741; S. Van Steuven; P. history, portraits, flowers, and genre. He was at the court of the Elector Palatine in 1716, afterwards in Paris, where he was patronised by the Duke of

Orleans, and came to England about 1719. Here he was employed in repairing the paintings at Burleigh. The minute style in which he finished his paintings appears to have been admired, as he executed the portraits of the Prince of Orange, and the Princess of Orange herself drew his portrait. George I. and his wife (then Prince and Princess of Wales) also stood godfather and godmother for his son. Van der Myn was, nevertheless, always in debt or difficulties. He left England about 1736, but returned shortly before his death. He had a sister, Agatha, and eight children, all of whom were artists.

Van der Myn's portraits are very smoothly painted and highly finished, but they are inferior to those of Van der Werff. They have been sold at prices varying from £3 3s. to £14 14s.

**Myrtile.**—*See* **Glauber (Jan Gottlieb).**

**Mÿtens (The).**—There were eight or nine painters of this name. The first was probably Old Aart, or Arnold, a Fleming, who was born at Brussels, but the others appear to have been Dutchmen, born or resident at The Hague.

**Mÿtens (Aart** or **Arnold),** the elder.—B. Brussels, 1541; D. Rome, 1602; S. Kornelis Pyp; P. history and portraits. He went to Rome when very young, and worked there under a Dutch painter and engraver named Anthoni Santvoort. After a time Mÿtens went to Naples, where he studied under Kornelis Pyp (whose widow became his second wife), and painted many pictures for the churches. He was known in Italy as Renaldo, and at one period of his life is said to have resided at The Hague. At Cassel is a picture of "Jupiter and Calisto" attributed to him.

**Mÿtens (Aart),** the younger.—B. ——; D. ——; S. his father; P. portraits and history. He was the son of Old Aart, and lived at The Hague from 1612 to 1660. It is doubtful if his name was Aart, as the pictures assigned to him at Amsterdam and The Hague are signed A. and J. It has been thought that his name was Abraham, or that he was the same person as Johannes Mÿtens.

**Mÿtens (Daniel Martenz),** the elder.—B. The Hague, at the end of the sixteenth century; D. after 1642; S. ——; P. portraits. This Mÿtens was one of the best portrait-painters at the time at which he lived. He was admitted into the Guild of Painters at The Hague in 1610, and was certainly in London as early as 1618, as there exists a letter from him to Sir Dudley

Carleton bearing that date, in which he speaks of portraits he had painted of the Earl of Arundel and his wife; he says also that he had been into the country to find an opportunity of painting the portrait of the Prince (Charles I.), who was hunting, but that, having failed to do so, he had returned to London. While in England D. M. Mÿtens painted many portraits. He often inscribed the names and titles of the personages he painted on a small scroll of paper in the picture. One of the most remarkable is the portrait of Jeffrey Hudson, the dwarf, and his dog, which might pass for the work of Rubens and Snyders. D. M. Mÿtens returned to Holland about 1630, and lived there for some years. His portraits were thought by his contemporaries to be excellent likenesses. Van Dyck painted his portrait.

The following prices have been paid for portraits by this artist, who painted them in all sizes, from miniatures to whole-length life-size, and repeated them in different sizes:

| | | £ | s. | d. |
|---|---|---|---|---|
| Philip Herbert Earl of Pembroke, as Lord Chamberlain, view of old Wilton House, Strawberry Hill sale ... ... ... ... ... | 1842 ... | 86 | 0 | 0 |
| Wriothesley Earl of Southampton, red dress and badge of Garter, from Aston Hall Collection, Stokes's sale ... ... ... | 1853 ... | 168 | 0 | 0 |
| Charles I., in pink slashed dress, left hand on sword, right extended, 46in. by 36in., Bernal's sale ... | 1855 ... | 84 | 0 | 0 |
| Wriothesley Earl of Southampton, K.G., black dress, 22in. by 23in., Bernal's sale ... ... ... | 1855 ... | 3 | 13 | 6 |
| Charles I. when a child, green dress, with gun and dog, Lord Northwick's sale... ... ... ... | 1859 ... | 99 | 15 | 0 |
| Charles I., black-and-gold dress, on a chestnut horse, in a landscape, Thorp's sale ... ... ... | 1863 ... | 27 | 0 | 0 |
| William, second Duke of Hamilton, Mildmay's sale ... ... ... | 1893 ... | 288 | 0 | 0 |

**Mÿtens (Daniel)**, the younger.—B. The Hague, baptised 7th August, 1644; D. The Hague, buried 23rd September, 1688; S. ——; P. ceilings and portraits. He was the son of Johannes Mÿtens, and grandson of the elder Daniel.

**Mytens Isaac.**—B. The Hague. ——: D. The Hague. —— : S. his father: P. portraits. He was the brother of Johannes, and one of the founders of the Guild, and he still belonged to it in 1665.

**Mytens Johannes.**—B. The Hague. ——: D. The Hague, about 1671-2: S. his father: P. portraits. He was the son of old Daniel Mytens, and one of the founders of the Guild of Painters at The Hague in 1656. There is in the Rykamuseum at Amsterdam a capital portrait of the Dutch Vice-Admiral Cornelius Tromp by him. The signature on it is so formed that it may be read either J. A. or A. J., which has caused some confusion as to this painter's name.

**Mytens Martin** or **Pieter Martin.**—B. 1648: D. The Hague, 1677 : S. Isaac Mytens: P. portraits. According to Van Westrheene this painter was a son of Isaac Mytens. He was called to Sweden by Queen Christina, but the date of his death was later than 1677, if Martin Mytens, called the younger, was his son.

**Mytens Martin**, called the younger, also **Martin von Meytens.**—B. 1695: D. Vienna, 1770: S. the elder Martin Mytens: P. portraits. Besides studying under his father he worked in Paris with Boit, and went to Italy. He died at Vienna, where he was painter to the Emperor Francis I., and Director of the Academy of Fine Arts. This painter took Van Dyck's works as his model, and worked in both oil and enamel.

**Nain (Le).**—*See* **Le Nain.**

**Naiveu.**—*See* **Neveu.**

**Nanni.**—*See* **Giovanni da Udine.**

**Napoletano (Il), Filippo de Liano d'Angeli, called.**—B. Rome, before 1600: D. Rome, about 1640: S. his father; P. battles, views, and genre. He was the son of an artist who was painter to Sixtus V. While young he went to Naples, and afterwards (in 1612) he was invited to Florence. He, however, returned to Naples, but died at Rome. Angeli was much employed in decorating palaces and villas in the neighbourhood of Rome, both in fresco and in oil. His views, in which he introduced architecture, are cleverly composed, and his battle-pieces, which are often long and narrow, may be recognised by the fighting groups in the distance being almost white.

**Nash (Frederick).**—B. Lambeth, 1782; D. Brighton, 5th December, 1856; S. Malton; P. architecture and landscape. This water-colour painter must not be mistaken for John Nash, the architect; yet he was often employed by Sir R. Smirke, and his drawings are principally views of buildings, treated as pictures, into which he introduced figures. In 1800 he exhibited at the Royal Academy "The North Entrance to Westminster Abbey," and between 1799 and 1852, he showed, of works classed as landscapes, fifty-one at the Royal Academy, sixty-three at the British Institution, and seven in Suffolk Street. He was draughtsman to the Society of Antiquaries, and published many works containing views of architectural subjects, from drawings made in France, Switzerland, and Germany. Towards the end of his life, Nash lived at Brighton, and many of the drawings he then made are from subjects in the neighbourhood of that place. There are at South Kensington two drawings by him, "Tintern Abbey" and "The Fountain at Versailles." In 1867, at Colnaghi's sale, his "Westminster Abbey" produced £130 4s.

**Nash (Joseph).**—B. 1808; D. Bayswater, 1878; S. ——; P. old buildings and landscapes. Joseph Nash became a member of the Old Water-colour Society, and exhibited at their rooms in 1835. His best works represent mediæval buildings and scenes connected with them. He published several works, such as "Architecture of the Middle Ages," and drew on stone Wilkie's "Oriental Sketches." Water-colour drawings by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Hall, Audley, Bicknell's sale ... | 1863 ... | 36 | 15 | 0 |
| Queen Elizabeth, A. Grant's sale ... | 1868 ... | 50 | 18 | 0 |

**Nasmyth (Alexander).**—B. Edinburgh, 1758; D. York Place, Edinburgh, 10th April, 1840; S. Allan Ramsay; P. landscapes. This artist came early to London and studied under Ramsay. He next went to Italy, where for some years he devoted himself to historical and landscape painting. After his return to Edinburgh he practised as a portrait-painter; but ultimately he painted landscapes almost exclusively. He also taught drawing and landscape gardening, and painted scenery for the Glasgow Theatre. The Society of Arts has a large river scene by A. Nasmyth, and between 1807 and 1839 he exhibited, of landscapes, nine at the Royal Academy, eighteen at the British Institution, and three in Suffolk Street. He was a member of the Society of Scottish Artists and an

Associate of the Royal Institution. In 1822 he published sixteen views of places described by Sir Walter Scott.

Landscapes by this artist are rather rare. They are well composed and often grand, although as a painter he was inferior to his son. Besides Peter, or Patrick, he had two daughters, Elizabeth and Jane, who also painted, and, in all, no less than six female artists of the family exhibited their works in London between 1829 and 1866.

The following works by Alexander Nasmyth have been sold by auction:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| The Lawn Market, dated 1824 | ... | 1890 ... | 283 | 0 | 0 |
| The Port of Leith, dated 1824 | ... | 1890 ... | 210 | 0 | 0 |

**Nasmyth (Patrick Milner).**—B. Edinburgh, 7th January, 1787; D. Lambeth, 17th August, 1831; S. his father; P. landscapes. Redgrave says that Nasmyth was christened Peter, but W. Harrison (a frame-maker, who purchased many of Nasmyth's pictures, and was one of his intimate friends) asserted that his real name was as it is here given. This artist had early in life a strong love of nature, and his favourite pursuit was sketching in the fields. He, however, laboured under very considerable disadvantages, for owing to his having injured his right hand he was compelled to paint with his left; he was also deaf, and all his life his health was not good. He came to London in his twentieth year, and exhibited at the Royal Academy for the first time, in 1809, "A View of Loch Katrine"; and between that year and 1832, of landscapes, twenty at the Royal Academy, seventy-eight at the British Institution, and twenty-three in Suffolk Street. On the foundation of the Society of British Artists, in 1824, he was one of the original members.

Patrick Nasmyth's pictures have risen very much in value since his death. One consequence of this has been that many copies and imitations of them have been made. His best landscapes are those seen under stormy weather, but in those representing either morning or evening effects the skies are often peculiarly luminous. Although he no doubt studied the works of the old Dutch landscape-painters, his pictures cannot be fairly said to be imitations of theirs. They are rather scenes painted from nature in such a manner as to produce somewhat similar results. Owing to his deafness Nasmyth could not have much enjoyment in the society of his brother artists, and it is said that when alone he was accustomed to drink too freely; but, as we have already said, his health

was never strong, and he succumbed to an attack of influenza, his death occurring during a thunderstorm, which he, at his own request, was raised in bed to see.

In a list of pictures in oil by Patrick Nasmyth, nearly 250 of which have been sold by auction in London since 1809, the prices vary from £4 4s. for a view, "La Ponte Molle" (the property of an "eminent publisher"), sold in the above year, to £2625, paid at Price's sale in 1892, for a "View in Surrey." From so large a number we can only select those which have produced £200 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| View in Hampshire, Sir T. Baring's sale ... ... ... ... ... | 1848 ... | 210 | 0 | 0 |
| Near Lewes, Price's sale ... ... | 1857 ... | 263 | 11 | 0 |
| In Surrey (bought in), Price's sale... | 1857 ... | 262 | 10 | 0 |
| Falls of the Clyde, John Wells's sale | 1857 ... | 301 | 0 | 0 |
| Distant view of the River Severn, Potts's sale ... ... ... | 1859 ... | 346 | 10 | 0 |
| Leigh Woods, gipsies, Lord Northwick's sale... ... ... ... | 1859 ... | 710 | 0 | 0 |
| Windsor Castle, Lord Northwick's sale ... ... ... ... ... | 1859 ... | 588 | 0 | 0 |
| Landscape, rising ground, tree, pool, and church, Cockburne's sale ... | 1860 ... | 220 | 10 | 0 |
| View in Surrey ... ... ... | 1860 ... | 588 | 0 | 0 |
| Landscape, woody, Swinburne's sale | 1861 ... | 231 | 0 | 0 |
| View of Gloucester, 27in. by 36½in. (bought in), Knowles's sale ... | 1862 ... | 441 | 0 | 0 |
| Small landscape ... ... ... | 1862 ... | 200 | 11 | 0 |
| Lane near Epping, 17in. by 24in., Bicknell's sale ... ... ... | 1863 ... | 204 | 15 | 0 |
| Landscape, woodlands, donkey, and sheep, Bryant's sale ... ... | 1864 ... | 215 | 5 | 0 |
| Richmond Hill, Roake's sale ... | 1864 ... | 210 | 0 | 0 |
| Loch Katrine (bought in) ... ... | 1865 ... | 315 | 0 | 0 |
| Landscape, 18in. by 25in. (bought in) | 1865 ... | 420 | 0 | 0 |
| Landscape, road, man, and donkey... | 1865 ... | 200 | 11 | 0 |
| Surrey Hills, Flatow's sale ... ... | 1866 ... | 367 | 10 | 0 |
| Waterfall, Glen Shira (bought in), Flatow's sale ... ... ... | 1866 ... | 651 | 0 | 0 |
| Bristol, from Brandon Hill (bought in), Flatow's sale... ... ... | 1866 ... | 761 | 5 | 0 |
| Woody landscape and figures, Wood's sale ... ... ... ... ... | 1867 ... | 210 | 0 | 0 |
| View of Bristol (bought in), Flatow's sale ... ... ... ... ... | 1867 ... | 630 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Waterfall (bought in), Flatow's sale | 1867 | 514 | 10 | 0 |
| Grand sunny landscape, with figures, Munro of Novar's sale ... ... | 1867 | 708 | 15 | 0 |
| Landscape, woman, donkey, and felled tree, Fallows's sale ... | 1868 | 630 | 0 | 0 |
| View of Ringwood, Fallows's sale ... | 1868 | 1065 | 15 | 0 |
| Douglas Bridge, Inverary, Fallows's sale ... ... ... ... ... | 1868 | 425 | 5 | 0 |
| Landscape in Hampshire, cottage, boy fishing, women, and cows, Bullock's sale ... ... ... | 1870 | 1218 | 0 | 0 |
| Landscape, Huth's sale ... ... | 1870 | 383 | 5 | 0 |
| Carshalton Mill, Tooth's sale ... | 1871 | 288 | 15 | 0 |
| Firth of Forth, 17in. by 23in. ... | 1872 | 1070 | 0 | 0 |
| Landscape, bridge, 9¾in. by 12¾in. ... | 1872 | 200 | 0 | 0 |
| Road scene, angler, 10½in. by 15in.... | 1872 | 285 | 0 | 0 |
| Landscape, Chislehurst, 12in. by 16in. ... ... ... ... | 1872 | 365 | 0 | 0 |
| Richly-wooded landscape, 10in. by 14in. ... ... ... ... | 1872 | 370 | 0 | 0 |
| Landscape, farmyard, 12in. by 12½in. | 1872 | 390 | 0 | 0 |
| The preceding six in Gillott's sale. | | | | |
| Firth of Forth, Cramond (see 1872), 17in. by 23in., Banbury's sale ... | 1873 | 913 | 10 | 0 |
| Landscape, 15in. by 10½in. (bought in), Murrieta's sale ... ... | 1873 | 236 | 5 | 0 |
| Landscape near Dulwich, Grundy's sale ... ... ... ... ... | 1873 | 288 | 15 | 0 |
| Richmond Bridge, 28½in. by 18in., Cooper's sale ... ... ... | 1873 | 210 | 0 | 0 |
| Mouths of the Avon and Severn, signed and dated 1826 ... ... | 1873 | 997 | 10 | 0 |
| View of Sonning ... ... ... | 1873 | 378 | 0 | 0 |
| Thames river scene, sunset, bridge... | 1873 | 357 | 0 | 0 |
| View of Tunbridge ... ... ... | 1873 | 262 | 10 | 0 |
| Richmond-on-Thames ... ... ... | 1873 | 220 | 10 | 0 |
| Henley-on-Thames ... ... ... | 1873 | 388 | 10 | 0 |
| The preceding six in Norris's sale. | | | | |
| Landscape, woody, 1830, 10¼in. by 14in., Dixon's sale ... ... | 1873 | 346 | 10 | 0 |
| Landscape—After a Shower, 20in. by 30in. (bought in), Dixon's sale | 1873 | 236 | 0 | 0 |
| Hampstead Heath, Baker's sale ... | 1873 | 210 | 0 | 0 |
| Open landscape, 28in. by 36in., Hargreaves's sale... ... ... | 1873 | 514 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, woody, bridge, 27in. by 36in., Hargreaves's sale... ... | 1873 ... | 787 | 10 | 0 |
| Carisbrooke Castle, 26½in. by 33in., Cottrell's sale ... ... ... | 1873 ... | 913 | 10 | 0 |
| View in Sussex, 23½in. by 33in. (bought in), Heusch's sale ... | 1874 ... | 903 | 3 | 0 |
| Waterfall, Glen Shira, 28in. by 36in., Mendel's sale ... ... ... | 1875 ... | 1470 | 0 | 0 |
| Road scene in the Tyrol, Stokes's sale | 1875 ... | 236 | 0 | 0 |
| On Essex Coast, 20½in. by 43in., Wynn Ellis's sale ... ... | 1876 ... | 210 | 0 | 0 |
| Woody landscape, 12½in. by 17in., Wynn Ellis's sale ... ... | 1876 ... | 556 | 10 | 0 |
| In Northamptonshire, 27in. by 39½in., Wynn Ellis's sale ... ... | 1876 ... | 682 | 10 | 0 |
| Landscape, woody, with figures, 12in. by 16in., Wynn Ellis's sale ... | 1876 ... | 420 | 0 | 0 |
| Landscape near Godstone, 10in. by 15in., Levy's sale... ... ... | 1876 ... | 325 | 0 | 0 |
| Landscape with figures (panel), 12in. by 16in., Levy's sale ... ... | 1876 ... | 336 | 0 | 0 |
| Carisbrooke Castle, Vernon's sale ... | 1877 ... | 556 | 10 | 0 |
| Coombe Wood ... ... ... ... | 1878 ... | 325 | 10 | 0 |
| Landscape with cottage, 1828, Jupps's sale ... ... ... ... ... | 1878 ... | 225 | 15 | 0 |
| River scene, 16in. by 11in., Dr. Egleton's sale ... ... ... | 1878 ... | 260 | 0 | 0 |
| Landscape, woody, 16in. by 11in., Dr. Egleton's sale ... ... ... | 1878 ... | 275 | 0 | 0 |
| Landscape, pool, church, and figures, 18in. by 24in., Fleming's sale ... | 1879 ... | 425 | 5 | 0 |
| Landscape, Turner's Hill, Nield's sale ... ... ... ... ... | 1879 ... | 241 | 10 | 0 |
| Coast scene, Fenton's sale ... ... | 1879 ... | 220 | 10 | 0 |
| Windsor Castle, Fenton's sale ... | 1879 ... | 336 | 0 | 0 |
| Landscape, cottages and figures, Fenton's sale ... ... ... | 1879 ... | 273 | 0 | 0 |
| A trout stream, Cumberland, Tennant's sale ... ... ... | 1881 ... | 262 | 10 | 0 |
| Landscape in Hampshire, Holdsworth's sale ... ... ... | 1881 ... | 493 | 0 | 0 |
| Forest scene, peasants and donkey, 18in. by 24in., Englefield's sale | 1883 ... | 263 | 5 | 0 |
| Harrow Weald, 18in. by 20in., Gibbons's sale ... ... ... | 1883 ... | 367 | 10 | 0 |
| Coombe Wood, 9in. by 12in., Lee's sale ... ... ... ... ... | 1883 ... | 235 | 5 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, oak and figures, 11½in. by 5¾in., Lee's sale ... ... | 1883 ... | 483 | 0 | 0 |
| Landscape, woody ... ... ... | 1883 ... | 236 | 5 | 0 |
| Landscape, cottage and figures, 8in. by 12in., Mayou's sale ... ... | 1883 ... | 294 | 0 | 0 |
| Landscape, with horseman, 11in. by 15in., Potter's sale ... ... | 1884 ... | 378 | 0 | 0 |
| Landscape in Hampshire, 19½in. by 28in., Skipper's sale ... ... | 1884 ... | 440 | 0 | 0 |
| Turner's Hill, East Grinstead, 26½in. by 34½in. (see 1879), Addington's sale ... ... ... ... ... | 1886 ... | 987 | 0 | 0 |
| Landscape, woody, children, 18½in. by 15in., Bentley's sale ... ... | 1886 ... | 441 | 0 | 0 |
| River scene, on panel, 14in. by 17in., McConnell's sale ... ... ... | 1886 ... | 210 | 0 | 0 |
| Woody landscape with figures, dated 1822, Graham's sale ... | 1887 ... | 580 | 0 | 0 |
| Falls of the Shirra, Graham's sale ... | 1887 ... | 1210 | 0 | 0 |
| A pond with burdocks, Orme's sale | 1887 ... | 600 | 0 | 0 |
| A rivulet with a white horse, Orme's sale ... ... ... ... ... | 1887 ... | 360 | 0 | 0 |
| Meeting of the Avon and Severn, Bolckow's sale ... ... ... | 1888 ... | 1500 | 0 | 0 |
| View in Hampshire, Walker's sale ... | 1888 ... | 1010 | 0 | 0 |
| Woody landscape with donkey, Fish's sale ... ... ... ... ... | 1888 ... | 390 | 0 | 0 |
| Rustic landscape, Fish's sale ... | 1888 ... | 610 | 0 | 0 |
| Carisbrooke Castle, Fish's sale ... | 1888 ... | 450 | 0 | 0 |
| A view in Kent ... ... ... | 1889 ... | 315 | 0 | 0 |
| View on Harrow Weald Common, dated 1821 ... ... ... ... | 1890 ... | 304 | 0 | 0 |
| Woody landscape, dated 1827 ... | 1890 ... | 273 | 0 | 0 |
| View on the Medway, Perkins' sale | 1890 ... | 399 | 0 | 0 |
| A Lane in Surrey, dated 1826 ... | 1890 ... | 388 | 0 | 0 |
| River scene, Santurce's sale ... | 1891 ... | 336 | 0 | 0 |
| Overshot Flint Mill, Cumberland, dated 1831, Matthews' sale ... | 1891 ... | 682 | 0 | 0 |
| Leigh Woods ... ... ... ... | 1891 ... | 1491 | 0 | 0 |
| Woody landscape ... ... ... | 1891 ... | 215 | 0 | 0 |
| Rivulet ... ... ... ... ... | 1892 ... | 441 | 0 | 0 |
| View on the Tweed ... ... ... | 1892 ... | 430 | 0 | 0 |
| View in Surrey, dated 1829, Price's sale ... ... ... ... ... | 1892 ... | 2625 | 0 | 0 |
| On the Forth, dated 1828, Price's sale | 1892 ... | 588 | 0 | 0 |
| Woody landscape, Murrieta's sale ... | 1892 ... | 661 | 0 | 0 |
| Ditto, Murrieta's sale... ... ... | 1892 ... | 619 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Haslemere, Bolckow's sale ... ... | 1892 ... | 1365 | 0 | 0 |
| Woody landscape ... ... ... | 1893 ... | 315 | 0 | 0 |
| Landscape, dated 1823, Brocklehurst's sale ... ... ... ... ... | 1893 ... | 787 | 0 | 0 |
| Landscape, dated 1826, Field's sale... | 1893 ... | 640 | 0 | 0 |
| Woody landscape ... ... ... | 1893 ... | 435 | 0 | 0 |
| Landscape, Gibbon's sale ... ... | 1894 ... | 241 | 0 | 0 |
| Woman feeding chickens, dated 1826 ... ... ... ... | 1895 ... | 210 | 0 | 0 |
| Edge of a wood, dated 1824 ... | 1895 ... | 231 | 0 | 0 |
| Sunny landscape, dated 1828 ... | 1895 ... | 409 | 0 | 0 |
| View in Hants, dated 1826, Price's sale ... ... ... ... ... | 1895 ... | 430 | 0 | 0 |
| View, dated 1830 ... ... ... | 1895 ... | 231 | 0 | 0 |

A landscape in water-colours by Patrick Nasmyth produced £129 at Huth's sale in 1895.

**Nason (Pieter,** *not* **R.).**—B. Amsterdam (or more probably at The Hague), about 1630; D. probably at The Hague; S. probably Jan van Ravenstyne; P. portraits and still-life. There is much uncertainty as to the events in the life of this excellent painter, but he was one of the forty-seven artists who established the society named "Confreriekamer van Pictura" at The Hague in 1656. Portraits and pictures by him are very scarce, owing, it is supposed, to his signature having been effaced in order that the portraits might be passed off as being painted by Van Miereveld, Moreelse, or Van Ravenstyne. Kramm, nevertheless, mentions several which he had seen. There are also some that are well known, such as that at Brussels, of Prince Mawritz, Governor of the Brazils, engraved by Houbraken; and that of our King Charles II., engraved by Van Dalen. Examples of Nason's work are to be seen at Berlin, Copenhagen, and Rotterdam. Besides a full-length portrait of the Grand Elector, dated 1667, and another signed and dated 1670, there is at Berlin a very fine picture representing gold, silver, and glass vessels, etc.

**Natoire (Charles Joseph).**—B. Nîmes, 1700; D. Castel Gandolfo, 1777; S. Lemoine; P. history and portraits. In 1721 this artist gained, at Paris, the prize for painting, and in 1726, at Rome, the first prize of the Academy of S. Luke. In 1734 he became a member of the Academy of Paris. Natoire had a great reputation in his own time, and being "Directeur de l'Académie Française" at Rome, he used his power in the most despotic manner. At last he expelled one of the king's pensioners from

the Académie for some cause which had no connection with art, and was consequently condemned to pay above £800 as compensation.

Natoire drew correctly, but his colouring was weak and grey. Pictures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Sujet allégorique, Julienne's sale ... | 1767 ... | 19 | 0 | 0 |
| Triomphe de Bacchus, et celui d'Amphitrite, La Live de Jully's sale ... ... ... ... ... | 1769 ... | 35 | 0 | 0 |
| Adoration des Rois, Randon de Boisset's sale ... ... ... | 1777 ... | 75 | 0 | 0 |
| Bain de Diane, Lenoir's sale ... ... | 1821 ... | 14 | 0 | 0 |
| Le Réveil de Venus, Pembroke's sale ... ... ... ... ... | 1862 ... | 70 | 0 | 0 |
| Enlèvement d'Europe, Pembroke's sale ... ... ... ... ... | 1862 ... | 40 | 0 | 0 |

**Nattes (John Claude).**—B. England, about 1765; D. ——; S. Hugh Deane; P. topographical views. He was one of the old water-colour painters who worked in the tinted manner, and he exhibited between 1781 and 1814 fifty landscapes at the Royal Academy. Nattes was also a foundation member of the Old Water-colour Society in 1804, but was expelled (in 1807) for exhibiting another man's works as his own. There are several books illustrated by him, among others "Hibernia Depicta," 1802; "Scotia Depicta," 1804; "Select Views of Bath, Bristol, Malvern, etc.," 1805; and "Bath Illustrated," 1806. His works are loosely drawn and poorly coloured.

**Nattiers (The).**—There were three French painters of this name, a father and two sons, of whom the youngest and principal painter was

**Nattier (Jean-Marc).**—B. Paris, 1685; D. Paris, 1766; S. his father Marc; P. history and portraits. He was offered an appointment in the French Academy at Rome, but preferred to continue making drawings of the pictures by Rubens at the Luxembourg, an employment upon which he entered with the protection of Louis XIV. In 1715 he went to Amsterdam, and while there he painted the portrait of Peter the Great, who wished Nattier to accompany him to Russia, but the artist declined the honour. At The Hague Nattier painted the portrait of the Czarina. He was received into the Academy at Paris in 1718.

Having lost his fortune through the speculations of Law, Nattier devoted all his time to portraits, painting those of the principal personages of his time. The lightness of his touch and the agreeable tone of his colouring, combined with the graceful attitudes in which he placed his sitters, caused him to be called "le peintre des graces." The following prices show that portraits by him have risen very much in value within the last half-century:

| | | £ | s. | d. |
|---|---|---|---|---|
| Danaë, Verrue's sale ... ... ... | 1737 ... | 5 | 0 | 0 |
| Portrait of Maria Lesczinska, Queen of France, engraved by Tardieu, 47in. by 36½in., Bernal's sale ... | 1855 ... | 10 | 10 | 0 |
| Portrait de Geneviève de Vallembras de Sombreval, signed and dated 1746, Pembroke's sale ... ... | 1862 ... | 170 | 0 | 0 |
| Une Vestale, Meffre's sale ... ... | 1863 ... | 45 | 0 | 0 |
| Portrait de femme, Boitelle's sale ... | 1866 ... | 105 | 0 | 0 |
| Portrait de Mme. de Sombreval, Didier's sale ... ... ... | 1868 ... | 240 | 0 | 0 |
| Portrait of the daughter of Louis XV., De Boullay's sale ... ... | 1871 ... | 130 | 0 | 0 |
| Portrait of a Lady as Venus, with Cupid and a negro page at a fountain, Maberley's sale ... | 1877 ... | 28 | 7 | 0 |
| Portrait of Madame Victoria in lilac, Lonsdale's sale ... ... ... | 1887 ... | 390 | 0 | 0 |
| Portrait of Maria Lesczinska ... | 1888 ... | 276 | 0 | 0 |
| Portrait of Mlle. Victoire, Egremont's sale ... ... ... | 1892 ... | 1123 | 0 | 0 |

**Navarette (Juan Fernandez)**, called El Mudo.—B. Logroño, 1526; D. Toledo, 28th March, 1579; S. Titian; P. history and portraits. This celebrated painter and remarkable man was a member of a noble family. Owing to a severe illness, when about three years of age, he became so totally deaf that he never learnt to speak. He, nevertheless, learned to read and write, play cards, etc., and had a good knowledge of history and mythology. As the art of speaking on the fingers had not been invented in his time, he expressed his wants and thoughts by rough sketches with chalk or charcoal. The readiness he showed in making them induced his father to place him in a monastery of Jeronymites, at Estrella, under the care of Fray Vincente de S. Domingo, a monk who had acquired some skill in painting at Toledo. Having taught El Mudo all he knew, Fray Vincente

advised the king's parents, although he was still very young, to send him to Italy for improvement in art. Navarrete probably remained for some years in that country, for he visited Milan, Florence, Rome, and Naples. He studied also for some time at Venice, in the school of Titian, with such success that he earned the title of "the Spanish Titian," to which we may add, that he drew with the freedom and boldness of Rubens.

Although Ribalti, when in Spain, where he admired this artist's works, declared that El Mudo had not painted anything remarkable in Italy, Titian must have been more esteemed by his countrymen, as, on 6th March, 1568, he was appointed painter to Philip II., with a yearly salary of 300 ducats, besides the prices of his works.

A list of the beautiful pictures El Mudo executed for the Escorial and elsewhere would be long; but among them may be cited the "S. Michael," which he painted for the monks of Estrella, and "The Nativity," into which he introduced three different lights, one from the body of the Child, another in the glory above, and the third from a candle held by S. Joseph. In this latter the shepherds were peculiarly fine, and often excited the admiration of Ribalti. A still more celebrated picture was "Abraham Receiving the Three Angels," painted in 1576, which was placed in the Escorial. El Mudo was paid 500 ducats for the last work, which, at Soult's sale in Paris, in 1852, produced £1000. Nearly all the other pictures by El Mudo are still in Spain.

**Neck Johan van.**—B. Naarden, about 1636; D. 1714; S. J. van Becker; P. sacred and mythological subjects. One of this painter's principal works was the altar-piece, representing "Simeon in the Temple," which he painted for the French Catholic Church at Amsterdam. His best works are, however, such subjects as nymphs bathing, into which he could introduce nude figures. He finished them very delicately, apparently in imitation of Metzu. Pictures by Neck have been sold as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Diana and Calisto ... ... ... | 1832 ... | 3 | 10 | 0 |
| Abraham Sending away Hagar, Burdon's sale ... ... ... ... | 1862 ... | 13 | 13 | 0 |

**Neefs** or **Nefs The.**—There were several artists who bore this name, and were members of the Guild of S. Luke at Antwerp. Of these the best-known painters are mentioned hereafter:

**Neeffs** or **Nefs** (**Pieter**), the elder.—B. Antwerp, between 1570 and 1578; D. between 1657 and 1661; S. Van Steenwyck; P. interiors of churches, etc. The elder Neeffs, or Nefs—for he signed his name "Petrus Nefs"—was received into the Guild of S. Luke at Antwerp, as a master, in 1610. He was one of the most celebrated of the Flemish painters of his peculiar subjects, owing to his thorough knowledge of both linear and aërial perspective. In some of his pictures he even surpassed his master, the elder Steenwyck. He was peculiarly successful in representing the effects of torchlight. F. Franck, Teniers, and Breughel painted the figures in many of his pictures, some of which he repeated several times.

Pictures have been sold as by Neeffs—of which a few may have been by his son—as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Deux intérieurs d'église, Julienne's sale ... ... ... ... ... | 1767 ... | 37 | 0 | 0 |
| Interior of Antwerp Cathedral, 50in. by 68in., figures by Gonzales Coquez ... ... ... ... | 1772 ... | 99 | 15 | 0 |
| Intérieur d'église, figures de Franck, Choiset's sale ... ... ... | 1775 ... | 40 | 0 | 0 |
| Deux intérieurs d'église, figures de Teniers, Randon de Boisset's sale ... ... ... ... ... | 1777 ... | 50 | 0 | 0 |
| Church interior, figures, 10in. by 8in., Dundas's sale ... ... | 1794 ... | 21 | 0 | 0 |
| Interior of Antwerp Cathedral, figures by Franck, Metcalfe's sale ... ... ... ... ... | 1850 ... | 220 | 10 | 0 |
| The same picture, Oppenheim's sale | 1864 ... | 126 | 0 | 0 |
| Intérieur d'église gothique, nombreuses figures, Brienen de Grootelindt's sale... ... ... | 1865 ... | 82 | 0 | 0 |
| Vue intérieur d'une église, Delessert's sale ... ... ... ... | 1869 ... | 13 | 0 | 0 |
| Intérieur de la Cathédrale d'Anvers (sur cuivre), Delessert's sale ... | 1869 ... | 40 | 0 | 0 |
| Interior of cathedral, 20in. by 30½in., Fordham's sale ... ... ... | 1873 ... | 141 | 15 | 0 |
| The same subject, figures by Franck, Bohn's sale ... ... ... | 1885 ... | 100 | 16 | 0 |
| Church interior, 19½in. by 31in., Duke of Marlborough's sale ... | 1886 ... | 147 | 0 | 0 |

**Neeffs** or **Nefs** (**Pieter**), the younger.—B. Antwerp, probably 1601; D. Antwerp, in or after 1675; S. his father; P. interiors of

churches, etc. He was the son of the elder Pieter Neefs, and painted in the same style, but his pictures are not equal to those by his father. One of the Francks and Micham painted the figures in some of them. Pictures by the younger Pieter are often offered for sale as being by his father.

**Neel Scheele.**—*See* **Helemaar Cornelis.**

**Neer Aart van der.**—B. Amsterdam, 1603; D. Amsterdam, 9th November, 167[illegible]; S. ——; P. moonlight scenes and winter landscapes. Little is known of the life of this very skilful painter. It is said that he lived principally at Amsterdam, but in our National Gallery is a landscape by him with figures painted by Albert Cuyp, which would lead to the belief that Neer at one time lived in Rotterdam or Dordrecht, and that the state of Holland during his time, which rendered the life of Cuyp so obscure, affected equally that of Aart van der Neer.

Pictures by Aart van der Neer have risen steadily in value, as the following list will show, and many of them have been engraved, especially in France.

| | | £ | s. | d. |
|---|---|---|---|---|
| Soleil Couchant, La Roque's sale ... | 1745 ... | 5 | 0 | 0 |
| Sea view, moonlight, 22in. by 19in., Sir R. Strange's sale ... ... | 1771 ... | 9 | 19 | 6 |
| Winter scene, skating, 28in. by 38in., Dundas's sale ... ... ... | 1794 ... | 26 | 5 | 6 |
| A canal in Holland, evening, Calonne's sale ... ... ... | 1795 ... | 89 | 5 | 0 |
| Moonlight, 21in. by 29in., Yonge's sale | 1806 ... | 95 | 11 | 0 |
| Site Hollandais, Cambry's sale ... | 1810 ... | 9 | 0 | 0 |
| Moonlight, Hewett's sale ... ... | 1819 ... | 147 | 0 | 0 |
| Landscape, peasant, dog, and cows, 29½in. by 41in., Lord Radstock's sale ... ... ... ... ... | 1826 ... | 389 | 15 | 0 |
| Road scene by moonlight, Lord Mulgrave's sale ... ... ... | 1832 ... | 72 | 0 | 0 |
| Paysage, Erard's sale ... ... ... | 1832 ... | 240 | 0 | 0 |
| Retour des Bestiaux, 25in. by 23½in., from Orleans Collection, engraved by Eglon van der Neer, Nieuwenhuys's sale ... ... | 1833 ... | 178 | 10 | 0 |
| River scene, Harman's sale ... ... | 1844 ... | 341 | 0 | 0 |
| Another, same subject, Harman's sale | 1844 ... | 220 | 10 | 0 |
| Rivière au clair de lune, Fesch's sale | 1845 ... | 200 | 0 | 0 |
| A frost piece, 21in. by 27in., Lake's sale ... ... ... ... ... | 1845 ... | 54 | 12 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| River and moonlight, J. Rogers's sale | 1847 ... | 162 | 15 | 0 |
| Sunset on river, boats, fishermen, and village, 27in. by 18in. (bought in), C. Perier's sale ... | 1848 ... | 189 | 0 | 0 |
| River, frozen, fishermen hanging up nets, 29in. by 20in., W. Wells's sale ... ... ... ... ... | 1848 ... | 210 | 0 | 0 |
| Village, frozen river, lady and gentleman, wooden bridge, Sir T. Baring's sale ... ... ... | 1848 ... | 73 | 10 | 0 |
| Village, canal, moonlight, 21in. by 25in., upright, Montcalm's sale | 1848 ... | 105 | 0 | 0 |
| Frozen river, sunset, Brind's sale ... | 1849 ... | 320 | 0 | 0 |
| Wood scene, moonlight, upright, Brind's sale ... ... ... | 1849 ... | 74 | 11 | 0 |
| Paysage Hollandais, King of Holland's sale ... ... ... ... | 1850 ... | 80 | 0 | 0 |
| Canal, lady and two gentlemen seated, moonlight, from Brind's Collection (bought in), Theobald's sale ... ... ... ... | 1850 ... | 288 | 15 | 0 |
| River scene, approaching storm, Lord Shaftesbury's sale ... ... | 1852 ... | 131 | 5 | 0 |
| Near Lakeren, snow, Baker's sale ... | 1855 ... | 138 | 12 | 0 |
| Paysage, Paturean's sale ... ... | 1857 ... | 43 | 0 | 0 |
| Winter, sledge drawn by grey horse, lady and gentleman on bridge, McIntosh's sale ... ... ... | 1857 ... | 220 | 10 | 0 |
| Town, figures skating, moonlight, Winstanley's sale ... ... | 1858 ... | 120 | 15 | 0 |
| Moonlight river scene, Lord Northwick's sale... ... ... ... | 1859 ... | 68 | 5 | 0 |
| Moonlight, village, bridge, and figures, Barrett of Lee's sale ... | 1859 ... | 57 | 15 | 0 |
| River scene, sunset, Phipps's sale ... | 1859 ... | 210 | 0 | 0 |
| Clair de Lune, Demidoff's sale ... | 1863 ... | 121 | 0 | 0 |
| Vue des environs de Haarlem, Meffre's sale ... ... ... | 1863 ... | 105 | 0 | 0 |
| Village sur la Meuse ... ... ... | 1863 ... | 65 | 0 | 0 |
| Village, frozen river, etc., Morland's sale ... ... ... ... ... | 1863 ... | 215 | 0 | 0 |
| Clair de Lune, Van Cleaf's sale ... | 1864 ... | 130 | 0 | 0 |
| Village, gentleman and lady, dog, and man in boat ... ... ... | 1864 ... | 262 | 0 | 0 |
| Frozen river, village, daylight, Phillip's sale ... ... ... | 1865 ... | 225 | 15 | 0 |
| Fire in a town on a river, Farrer's sale | 1865 ... | 70 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Frozen canal, Brienen de Grootehuit's sale ... ... ... | 1865 ... | 1300 | 0 | 0 |
| Le Coup de Vent, Herman de Kat's sale ... ... ... | 1866 ... | 360 | 0 | 0 |
| Le Canal, chevaux par A. Cuyp, Nieuwenhuyzen's sale ... ... | 1867 ... | 1000 | 0 | 0 |
| Paysages, soleil couchant, Steven's sale ... ... ... | 1867 ... | 245 | 0 | 0 |
| Clair de Lune, Delessert's sale ... | 1869 ... | 25 | 0 | 0 |
| Scene on the ice, many figures, 25½in. by 39½in., Delafield's sale ... | 1870 ... | 372 | 15 | 0 |
| Town and river by moonlight, Harris's sale ... ... ... | 1872 ... | 142 | 16 | 0 |
| River sunset, from Brind's Collection, 7½in. by 12½in., exhibited 1843, Cope's sale ... ... ... | 1872 ... | 252 | 0 | 0 |
| Amsterdam, moonlight ... ... | 1872 ... | 79 | 16 | 0 |
| Frost scene, Rand's sale ... ... | 1874 ... | 152 | 0 | 0 |
| Winter scene, with figures, 22½in. by 30½in., on canvas, Bredel's sale | 1875 ... | 556 | 10 | 0 |
| River scene, moonlight, Ellis's sale | 1876 ... | 162 | 15 | 0 |
| A similar picture, Ellis's sale ... | 1876 ... | 162 | 15 | 0 |
| Frozen river, 13in. by 21in., Levy's sale ... ... ... | 1876 ... | 210 | 0 | 0 |
| Village near river, 26in. by 40in., Levy's sale ... ... | 1876 ... | 304 | 10 | 0 |
| Landscape with travellers, 24in. by 18in., Romilly's sale ... ... | 1878 ... | 273 | 0 | 0 |
| Town on river, moonlight, 34in. by 43in., Duke of Hamilton's sale... | 1882 ... | 278 | 5 | 0 |
| A similar picture, Denman's sale ... | 1885 ... | 73 | 10 | 0 |
| Winter, city by moonlight, 17in. by 24in., Knighton's sale ... ... | 1885 ... | 84 | 0 | 0 |
| River scene, moonrise, 13in. by 19½in., De Zwete's sale ... ... | 1885 ... | 162 | 15 | 0 |
| Winter river scene, 10in. by 15½in., Harding's sale ... ... ... | 1885 ... | 100 | 16 | 0 |
| River scene, 10in. by 15½in., Addington's sale ... ... ... ... | 1886 ... | 231 | 0 | 0 |
| Landscape with windmill, 9in. by 13in., Duke of Marlborough's sale ... ... ... ... ... ... | 1886 ... | 168 | 0 | 0 |
| Landscape with bird-catchers, 39in. by 52in., Duke of Marlborough's sale ... ... ... ... ... ... | 1886 ... | 304 | 10 | 0 |
| . Price's sale ... ... | 1892 ... | 420 | 0 | 0 |
| ... ... ... ... ... | 1893 ... | 724 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| River scene, Field's sale ... ... | 1893 ... | 294 | 0 | 0 |
| River scene, Heywood's sale ... | 1893 ... | 735 | 0 | 0 |
| Winter scene, Mildmay's sale ... | 1893 ... | 756 | 0 | 0 |
| Dutch village, Adrian Hope's sale ... | 1894 ... | 315 | 0 | 0 |
| Frozen river scene ... ... ... | 1895 ... | 252 | 0 | 0 |

**Neer (Eglon Hendrick van der).**—B. Amsterdam, 1643; D. Düsseldorf, 1703; S. his father and J. van Loo; P. history, genre, interiors, portraits, landscapes, and flowers. Eglon was the son of Aart van der Neer, from whom he received his first instruction; but, being anxious to excel in figure-painting, he was placed under Van Loo. He went while young to France, where, in his twentieth year, he was already painter to Count van Dona. Having resided there for four years, he returned to Holland, and lived at Rotterdam, where he married his first wife, Maria Wagensvelt. After her death he married, in Brabant, a second wife, the miniature-painter Du Chatel, and she dying, he took a third wife in 1697, the widow Preekvelt. Between them they mustered twenty-five children. At Düsseldorf, Eglon was in the service of the Elector Palatine when he died. He was also named, in 1687, painter to Charles II. of Spain.

Eglon van der Neer's historical works are not remarkable, except for high finishing. Those which come under the title of genre are far superior to them, and his landscapes and flower-pieces frequently have great merit. The following prices give a very correct idea of the relative value of the pictures he painted in different styles:

| | | £ | s. | d. |
|---|---|---|---|---|
| La Consultation, Dubarry's sale ... | 1774 ... | 75 | 0 | 0 |
| Paysage, Randon de Boisset's sale ... | 1777 ... | 40 | 0 | 0 |
| The same picture, Lambert's sale ... | 1777 ... | 100 | 0 | 0 |
| Interior, a lady bathing her hands in a basin of Limoges ware held by a page, also a lady dressing, a maid-servant preventing a gentleman from entering, numerous accessories, Beckford's (Fonthill) sale ... ... ... ... | 1823 ... | 430 | 10 | 0 |
| Judith and attendant, with the head of Holofernes ... ... ... | 1838 ... | 44 | 0 | 0 |
| A young lady seated at a window playing on the theorbo, 10¼in. by 8¼in., Lake's sale ... ... | 1845 ... | 82 | 19 | 0 |
| Gentleman playing the violin, 10in. by 8in., Lake's sale ... ... | 1845 ... | 52 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Jeune dame descendant un escalier, Pierard's sale ... ... ... | 1860 ... | 150 | 0 | 0 |
| Lady in red dress drawing a marble bust, from Saltmarsh Collection, Scarisbrick's sale ... ... ... | 1861 ... | 162 | 15 | 0 |
| Gentleman playing violin and singing, from Le Brun Collection, Scarisbrick's sale ... ... ... | 1861 ... | 90 | 0 | 0 |
| Une dame et sa suivante, Brienen de Grootelindt's sale... ... ... | 1865 ... | 825 | 0 | 0 |
| Portrait of a lady whose hand rests on a crystal globe in which is a subject from the life of Christ, signed and dated 1693, Plumley's sale ... ... ... ... ... | 1868 ... | 81 | 0 | 0 |
| The Visit, 24in. by 29in., from the Lockhart Collection, Cope's sale | 1872 ... | 231 | 0 | 0 |
| Interior, with young lady at her toilet, 13½in. by 10½in., signed and dated 1665, Bredel's sale ... | 1875 ... | 525 | 0 | 0 |
| The Visit, 25in. by 22in., 1665 (No. 22 in Smith's catalogue), Wardle's sale ... ... ... ... | 1879 ... | 304 | 10 | 0 |
| Cavalier and ladies, 26in. by 28½in., Denison's sale ... ... ... | 1879 ... | 78 | 15 | 0 |
| Young lady, Field's sale ... ... | 1893 ... | 262 | 0 | 0 |
| Young lady, Adrian Hope's sale ... | 1894 ... | 304 | 0 | 0 |

**Nefs.**—*See* **Neeffs.**

**Nelis (Squinting).**—*See* **Molenaar (Cornelis).**

**Nelli (Ottaviano di Martino).**—B. Gubbio; D. probably Urbino, between 1445 and 1450; S. his father; P. history and sacred subjects. This artist was the son of Martino Nelli, and the principal painter of the old school at Gubbio, which by the end of the fifteenth century was absorbed in that of Perugia. His chief work, "The Virgin and Child Enthroned with Saints, Angels, the Donor, and his Son," a fresco, dated 1403, is in the Church of S. Maria Nuova at Gubbio. There is an engraving from it in Layard's "Handbook of Painting." About 1420, Ottaviano moved to Urbino, and in 1424 he executed in the Trinco Palace (now the municipal offices) at Foligno a series of frescoes representing the Life of the Virgin.

**Neroni (Bartolommeo),** called Maestro Riccio.—B. Siena; D. 1573; S. Bazzi; P. history, architectural views, and scenery.

He was the pupil of Bazzi (Sodoma), whose daughter he married, and although there are several historical pictures by him at Siena, his most remarkable works were the scenery and decorations he painted for the theatre of that city, one plate of which was engraved by Andreani. He was also a sculptor and architect to the Republic of Lucca.

**Nesfield (William Andrew).**—B. 1794; D. London, 1881; S. ——; P. landscapes. This painter in water-colours was the son of the Rector of Brancepeth, and was educated at Winchester and Trinity College, Cambridge. He entered the army at Woolwich in 1809, and served in the Peninsula under Wellington, and as aide-de-camp to Sir Gordon Drummond in Canada. Having retired from the army, he devoted his time to painting in water-colours, and became an Associate exhibitor in 1828, and a member of the Society of Painters in Water-colours in the following year. Nesfield afterwards turned his attention to landscape gardening, and many of the improvements at the Horticultural Gardens at South Kensington, at Kew, and in S. James's Park, are due to his good taste. He was the father of the architect of the same name. There is at South Kensington a drawing of Bamborough Castle by the father, and others by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Kilchurn Castle, Bicknell's sale ... | 1863 ... | 63 | 0 | 0 |
| The Ture Falls, Threlfall's sale ... | 1864 ... | 68 | 5 | 0 |
| Tenby, South Wales, Wornum's sale ... ... ... | 1869 ... | 62 | 0 | 0 |
| Schehallion, 20½in. by 27in., Leaf's sale ... ... ... ... ... | 1875 ... | 147 | 0 | 0 |
| Falls of the Tummel, 27in. by 39½in., Leaf's sale ... ... ... ... | 1875 ... | 325 | 10 | 0 |
| Goat Fell, Arran, 20½in. by 27in., Leaf's sale... ... ... ... | 1875 ... | 115 | 10 | 0 |
| Falls of the Tummel, Kurtz's sale ... | 1891 ... | 157 | 0 | 0 |
| The Ture Falls, Killarney, Kurtz's sale | 1891 ... | 147 | 0 | 0 |

**Netscher (Constantin).**—B. The Hague, 1670; D. The Hague, 1722; S. his father; P. portraits and mythological subjects. He was the younger son of Kaspar Netscher, and painted in a similar style. From 1707 to the time of his death he was "Hoofdman" (captain) of the Kamer Pictura at The Hague. He must have applied himself early to figure-drawing, for there is a washed drawing by him of "Venus and Cupid," signed "Cons. Netscher, del., 1682, ætatis 13."

**Netscher (Kaspar).**—B. Heidelberg, 1639; D. The Hague, 15th January, 1684; S. Koster and Terburg; P. portraits, genre, and interiors. He was the son of a sculptor, Johann Netscher, of Stuttgart. Owing to the wars which desolated Germany, his mother, a widow, after losing two of her children, escaped with the two younger ones to Arnheim; there a Doctor Tullekens adopted Kaspar, who was then two years old. It was intended that he should study medicine; but he had so strong an inclination to become a painter that he was allowed to study under Koster, of Arnheim, a painter of birds and game, and later under G. Terburg, at Deventer. Netscher was anxious to go to Italy, and embarked at Amsterdam for that purpose; but having landed at Bordeaux he remained there some time, and married the daughter of an engineer named Godin, of Liége. This caused Netscher to return to Holland, and to settle at The Hague. He was admitted into the Kamer Pictura there in 1663.

As a painter Kaspar Netscher equalled some of the best Dutch masters in composition and in the elegance of his figures, yet his works are inferior to those of Terburg as regards transparency and harmony, and to those of Metzu in correctness of drawing. The following list contains some of his best pictures, many of which have been engraved:

| | | £ | s. | d. |
|---|---|---|---|---|
| Cléopatre, Vence's sale ... ... | 1750 ... | 75 | 0 | 0 |
| Mère nourrissant son enfant, Julienne's sale ... ... ... | 1767 ... | 140 | 0 | 0 |
| Quatre figures dans une chambre, Randon de Boisset's sale ... | 1777 ... | 115 | 0 | 0 |
| Enfants à une fenêtre, Poullain's sale | 1780 ... | 100 | 0 | 0 |
| Woman singing, man with lute ... | 1785 ... | 53 | 10 | 0 |
| Portrait of Mme. de Coulanges, daughter of Mme. de Sevigné, Desenfans' sale ... ... | 1785 ... | 5 | 10 | 0 |
| Interior, portraits, Turner's sale ... | 1815 ... | 64 | 5 | 0 |
| Interior, ladies and gentlemen, music and conversation, Beckford's (Fonthill) sale ... ... ... | 1823 ... | 73 | 10 | 0 |
| Boy blowing bubbles at a window, from Orleans Collection, Maitland's sale ... ... ... ... | 1831 ... | 71 | 0 | 0 |
| Woman offering fruit to a girl, from Lord Radstock's Collection, Slater's sale ... ... ... | 1837 ... | 78 | 15 | 0 |
| A Visit, four figures, Stewart's sale | 1839 ... | 199 | 10 | 0 |
| L'Amateur des Gravures, Fesch's sale | 1845 ... | 95 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady in yellow, maid arranging her hair, page, and spaniel, Meigh's sale ... ... ... ... ... | 1850 ... | 85 | 0 | 0 |
| L'Amateur des Roses, Chavagnac's sale ... ... ... ... ... | 1854 ... | 200 | 0 | 0 |
| Portrait of Racine, yellow dress, blue cloak, sword and mask on a table, and statue of Tragedy, half-length, 17½in. by 14½in., Bernal's sale ... ... ... | 1855 ... | 22 | 1 | 0 |
| Interior, lady, yellow corset and white petticoat, child, and cavalier in black, from De Berri's Collection, Braine's sale | 1857 ... | 98 | 14 | 0 |
| Portrait d'une Dame de la Cour de Louis XIV., d'Hane de Steenhuyse's sale ... ... ... | 1860 ... | 170 | 0 | 0 |
| Le Docteur Tullekens, Odier's sale | 1861 ... | 85 | 0 | 0 |
| Concert d'Amateurs, Le Hon's sale | 1861 ... | 180 | 0 | 0 |
| Une mère et son enfant, Le Roy d'Etiolles' sale ... ... ... | 1861 ... | 135 | 0 | 0 |
| La Tricoteuse, from Collections L'Empereur and De Merle, Earl of Clare's sale ... ... | 1864 ... | 409 | 10 | 0 |
| Jeune fille debout, Van Cleef's sale | 1864 ... | 70 | 0 | 0 |
| Portrait de femme, Van Brienen de Grootelindt's sale ... ... | 1865 ... | 92 | 0 | 0 |
| La Famille du Magistrat, Herman de Kat's sale ... ... ... | 1866 ... | 445 | 0 | 0 |
| La Musicienne, jeune fille assise jouant de la guitare, Herman de Kat's sale ... ... ... | 1866 ... | 220 | 0 | 0 |
| Jeune fille prenant une rose, Herman de Kat's sale ... ... ... | 1866 ... | 245 | 0 | 0 |
| The Toilet, Dorrington's sale ... | 1870 ... | 100 | 16 | 0 |
| La Belle Limonadière, 14½in. by 12½in., from Pourtales Collection, Cope's sale ... ... ... ... | 1872 ... | 372 | 15 | 0 |
| Gentleman at a table with a book, from Fesch Collection (bought in), Du Blaisel's sale ... ... | 1872 ... | 147 | 0 | 0 |
| La Tricoteuse, 11½in. by 9in., Levy's sale ... ... ... ... ... | 1876 ... | 440 | 0 | 0 |
| Interior, lady, gentleman, and boy, Ellis's sale ... ... ... ... | 1876 ... | 88 | 4 | 0 |
| Portrait of the Duchess of Maine, half-length, Maberley's sale ... | 1877 ... | 17 | 17 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait of Mme. de Montespan as "Flora," whole length, Maberley's sale ... ... ... ... | 1877 | ... | 28 | 7 | 0 |
| Portrait, a lady in white and blue, in a garden, 33in. by 26in., Wardell's sale ... ... ... ... | 1879 | ... | 168 | 0 | 0 |
| Portrait of three children, parrot, flowers, and balcony, Bell's sale | 1881 | ... | 178 | 10 | 0 |
| Interior, lady and servant, Englefield's sale ... ... ... ... | 1883 | ... | 157 | 10 | 0 |
| Card party, 20in. by 17½in., from H. Baillie's Collection, Nieuwenhuys' sale ... ... ... ... | 1886 | ... | 278 | 5 | 0 |

**Netscher (Theodore).**—B. Bordeaux, 1661; D. Hulst, 1732; S. his father; P. portraits. He was the eldest son of Kasper Netscher, and, like him, excelled in painting small portraits, especially family groups. French authors say that he resided for twenty years in France, and was much encouraged by Louis XIV. He subsequently returned to Holland, and the States of Holland having sent 6000 men to aid George I., Netscher obtained the appointment of their treasurer. While in England he was patronised by Sir Matthew Dekker, a London merchant of Dutch origin. Netscher was much employed by the Prince of Wales (afterwards George II.) and the nobility, and in the course of the six years he remained in this country he made so much money that in 1722 he was enabled to return to Holland and live there at his ease until his death.

Theodore Netscher's portraits are little inferior to those by his father. The latter was, however, more inclined to make fancy pictures of his portraits by the introduction of accessories than his son.

**Neufchatel (Nicolas).**—*See* **Lucidel.**

**Neuville (Alphonse Marie de).**—B. S. Omer, 1836; D. Paris, 1885; S. Delacroix; P. history, battles, etc. This artist, whose name has since become so familiar, was of a noble French family, received a careful education, and left school with honours. His father intended that he should follow an official career, but his wish to enter the army was so strong that he was allowed to go to the preparatory school at L'Orient. The Professor of re was so struck by De Neuville's natural aptitude for he foretold his pupil's success as a painter. Nevertheless his family De Neuville went to Paris to study

law. There, however, his time was principally spent in studying the details of military life. It is said that several artists assured his father that he would never become a painter, and advised Alphonse to return home. He was, however, employed and encouraged by some of the Legitimist party while still very young, and probably that induced him to hope for future success. The first of his pictures which was accepted for the Salon (in 1859) was "The S. Gervais Battery," and for that he received a third-class medal. Still, it was not until 1861 that he gained an undoubted success with his "Chasseurs de la Garde," although he only received a second-class medal for it. Throughout his whole career De Neuville derived much of his income from drawings for illustrations; but his pictures of scenes in the Franco-German war of 1870-71 are those which have contributed to make his name known throughout Europe, especially "Le Bivouac du Bourget," and "Les Dernières Cartouches."

**Neve (Cornelius de).**—B.——; D.——; P. portraits. Very little is known regarding this painter. Walpole calls him Cornelius Neve, and Bryan repeats what Walpole wrote, but says Neve was an English portrait-painter, while Ashmole calls him Le Neve. The statement that Neve was an English painter is very improbable, as De Neve, for that was his name, painted so much in the style of the Flemings of his time, that it is very possible the reason why so few of his portraits are known is that his signature has been taken off in order that the portrait might be attributed to Van Dyck.

The few works known to be by Cornelius de Neve are portraits of Richard Lord Backhurst and Mr. Edward Sackville, in one piece, dated 1637, which is at Knole; No. 73 in the Picture Gallery at Oxford; Elias Ashmole in his herald's coat, dated 1644; the artist, his wife, and a boy, and another of eight of their children, at Petworth; and a portrait of Villiers, dated 1627, and signed Cornelius de Neve.

**Neveu** or **Naiveu (Mathys).**—B. Leyden, 1647; D. Amsterdam, 1721; S. Torenvliet and Gerard Dou; P. history, interiors, and genre. Kramm says that he had seen a picture by this master which might have been mistaken for one by Jan Steen, and that it was signed "M. Naiveu, f., 1676;" and Houbraken praises another representing "The Works of Mercy." There is also "S. Jerome Kneeling before an Altar," by Neveu, at Amsterdam. His pictures are more plentiful in Holland than

elsewhere. In England they are rare. They have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Un musicien et une femme endormie, Leendert de Neuville's sale ... | 1765 ... | 2 | 5 | 0 |
| Un homme fumant pendant qu'une femme coupe une tranche de pain, Delacourt van der Voort's sale... | 1766 ... | 10 | 0 | 0 |
| Interior, with card party, Elwyn's sale ... ... ... ... ... | 1810 ... | 120 | 15 | 0 |
| Le Fumeur, Meffre's sale ... ... | 1863 ... | 8 | 0 | 0 |

**Newton (Francis Milner).**—B. London, 1720; D. Taunton, 14th August, 1794; S. Martin Tuscher; P. portraits. He was the first Secretary to the Royal Academy on its foundation, and resigned that office in 1788. Although a poor painter, he had many sitters, and exhibited eight portraits at the Royal Academy between 1760 and 1774, and seven at the Society of Arts. He held also the office of "Muster Master" for England, and generally wore the Windsor uniform.

**Newton (Gilbert Stuart).**—B. Halifax, Nova Scotia, 2nd September, 1795; D. Chelsea, 5th August, 1835; S. Gilbert Stuart; P. genre and domestic scenes. His father was a British officer, and his mother sister to Gilbert Stuart, the American portrait-painter. In 1817 he visited Italy, and subsequently Paris; at the latter place he met Charles Leslie, with whom he came to England. Newton was admitted a student at the Royal Academy, and between 1818 and 1833 he exhibited, of pictures classed as "domestic," twenty-seven at the Royal Academy and twenty-two at the British Institution. In 1832 he was elected an Academician. The same year he went to America, where he married, but within twelve months returned to England. While in America Newton had shown some signs of insanity, which increased after his arrival in England, and rendered it necessary to confine him in a private asylum at Chelsea, in which he died of consumption.

Newton's works are remarkable for female beauty, a happy choice of subjects, and stories well told. The number of them is large. The following list contains some of the best:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Gentle Shepherd (engraved), Phipps's sale ... ... ... | 1839 ... | 210 | 0 | 0 |
| 'ock, Wells's (Redleaf) sale ... | 1860 ... | 169 | 1 | 0 |
| ca, Wells's (Redleaf) sale ... | 1860 ... | 325 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Porceaugnac and the Doctors, Tunno's sale ... ... ... ... ... | 1863 ... | 955 | 10 | 0 |
| Norman Peasant Girl in Church, 16in. by 13in., Gillott's sale ... | 1872 ... | 420 | 0 | 0 |
| The Dutch Girl (engraved), Huth's sale ... ... ... ... ... | 1872 ... | 220 | 10 | 0 |
| The Forsaken (bought in), Herbert's sale ... ... ... ... ... | 1873 ... | 173 | 5 | 0 |
| The English Girl, 7½in. by 6in. (engraved), Munro's sale ... | 1877 ... | 220 | 10 | 0 |
| Olivia's Return, Johnstone's sale ... | 1880 ... | 50 | 8 | 0 |
| The Student, Johnstone's sale ... | 1880 ... | 619 | 0 | 0 |

**Nicasius.**—B. Antwerp, 1608; D. Paris, 1678; S. Francis Snyders; P. animals, huntings, landscapes, and flowers. The real name of this artist was Nicasius Bernaerd. His name was inscribed in the Guild of S. Luke at Antwerp as a pupil of Snyders in 1633-4, and as a free master in 1653-4. He visited Italy, and settled in Paris, where he was known as Nicasius. There he was employed by Louis XIV., and was received into the French Académie in 1663, his reception picture being "La Chasteté de Joseph." He was the master who taught F. Desportes.

The above are the correct dates of the events in his life, and those given by Pilkington, Bryan, Stanley, and other writers are wrong. His works are sold as being by Snyders. They are painted with great freedom, and he excelled in landscapes.

**Niccolò da Foligno.**—B. Foligno, about 1430; D. 1492; S. Pietro di Mazzaforte; P. sacred subjects. Niccolò da Foligno (miscalled Niccolò Alunno, by Vasari) was the son of Liberatore di Mariano, and married Caterina, the daughter of his first master, a painter of Foligno. It is probable that he also profited by studying the works of Benozzo Gozzoli, who, from 1452 to 1457, was painting near Foligno, as there is much in Niccolò's style of art that appears to have been derived from Gozzoli and his master Fra Angelico, especially in the forms generally, and in the grace and sweetness of expression in the heads of the females and angels. The earliest of his known works is the altar-piece at La Diruta, between Perugia and Lodi, dated 1458. From that date there are pictures down to 1492, in which year Niccolò made his will (on 12th August), and, judging from a document cited by Adamo Rossi, he was dead on the 1st December of that year. The picture at La Bastia, not far from Perugia, said to

be dated 1499, cannot, therefore, be by Niccolò, or, what is very probable, the date has been misread.

There is a triptych in our National Gallery which gives a good idea of this painter's style.

**Niccolò dell' Abbate,** called also Messer Niccolò.—B. Modena, 1509 or 1512; D. France, probably at Fontainebleau, 1571; S. Ruggieri of Bologna; P. history. He worked, about 1550, under Pellegrini di Tibaldi at Bologna, and, with Ruggieri, accompanied Primaticcio to France, in which country he worked for thirty years. Niccolò had two sons—Christoforo, who painted at Fontainebleau in 1560-61, and Giulio Camille, who was his father's principal assistant in France. He was one of the best masters of his time, and his works are remarkable for a noble simplicity and great truth. At Modena, in the Palazzo del Commune, are paintings attributed to him; at Bologna is a beautiful "Adoration of the Shepherds": and at the Castle of Scandiano are a series of subjects from Virgil's "Æneid"; at Dresden is an altar-piece representing "The Martyrdom of S. Paul"; and at Stafford House is the fine "Rape of Proserpine," in a grand landscape.

**Niccolò di Buonaccorsi.**—B. Siena, in the latter half of the fourteenth century; D. Siena, May, 1388; S. probably his father; P. history. This old Sienese artist was the son of Buonaccorsi di Pace of Siena. There is a picture by him in our National Gallery.

**Niccolò Veronensis.**—*See* **Giolfino (Niccolò).**

**Nicholson (Francis).**—B. Pickering, Yorkshire, 14th November, 1753; D. London, 6th March, 1844; self-taught; P. horses, game, and landscapes. The only instruction Nicholson had consisted of a few lessons from an artist at Scarborough. After visiting London twice he settled at Whitby in 1783, and was principally employed in painting portraits of horses and in teaching. He left Whitby in 1792, and after residing at Knaresborough, Ripon, and Weybridge, established himself in London, and in 1804 was one of the founders of the Water-colour Society. Nicholson's subjects were usually waterfalls and rapid streams in Wales or Scotland. He was a distinguished painter in water-colours, but also made many drawings on stone, and tried many experiments in painting with different vehicles. He was also a man of various attainments.

Considering how long Nicholson lived, he did not exhibit many of his works. Between 1789 and 1833 six of his landscapes were hung at the Society of Arts, eleven at the Royal Academy, and one in Suffolk Street.

Water-colour drawings by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Stirling Castle, 13in. by 18in., dated 1806 ... ... ... ... | 1869 ... | 101 | 17 | 0 |
| The same subject ... ... ... | 1879 ... | 52 | 10 | 0 |
| Chester, 17¾in. by 24¾in., Pooley's sale ... ... ... ... ... | 1880 ... | 34 | 13 | 0 |
| Scarborough, Dr. Percy's sale ... | 1890 ... | 17 | 17 | 0 |
| Ripon Cathedral, Dr. Percy's sale ... | 1890 ... | 25 | 4 | 0 |
| On the coast near Scarborough, Dr. Percy's sale... ... ... ... | 1890 ... | 11 | 0 | 0 |

**Nickele.**—*See* **Nikkelen.**

**Nicolaus de Nieucastello.**—*See* **Lucidel.**

**Niemann (Edmund John).**—B. Islington, 1813; D. Brixton, 1876; S. ——; P. landscapes. Niemann was of a German family, and in early life was employed at Lloyd's. He quitted that institution in 1839 to devote himself to art, and lived first at High Wycombe, where he found subjects for his pictures. Between 1844 and 1872 he exhibited twenty-nine landscapes at the Royal Academy, forty-five at the British Institution, and forty in Suffolk Street. His address was then Beaconsfield, but he was in London about 1850, and was Secretary and Trustee of the National Institution. He lived later at Hampstead. Forty-one of his works were exhibited in 1878 at Nottingham Castle, and there are some at South Kensington and in the Liverpool Gallery.

Pictures in oil by Niemann have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| A View off Gravesend, Broderip's sale ... ... ... ... ... | 1859 ... | 27 | 0 | 0 |
| Time of War, Broderip's sale ... | 1859 ... | 26 | 5 | 0 |
| Arundel Castle, W. E.'s sale ... | 1859 ... | 30 | 9 | 0 |
| Guy's Cliff, 24½in. by 44½in., Knowles's sale ... ... ... | 1865 ... | 64 | 1 | 0 |
| Surrey Hills, Lightfoot's sale ... | 1875 ... | 100 | 16 | 0 |
| The Exile's Return, Bassett's sale... | 1876 ... | 147 | 0 | 0 |
| On the Clyde, Bassett's sale ... ... | 1876 ... | 131 | 5 | 0 |
| Swaledale, Stileman's sale ... ... | 1877 ... | 136 | 10 | 0 |
| Fish-market, Norwich, 45in. by 33in. (upright), Brooks's sale ... | 1879 ... | 273 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Dumbarton (bought in), Smith's sale ... ... ... ... ... | 1880 ... | 110 | 5 | 0 |
| Landscape, cattle and figures, Moore's sale ... ... ... | 1880 ... | 141 | 15 | 0 |
| Bolton Abbey, Moore's sale ... ... | 1880 ... | 96 | 12 | 0 |
| Linney Weir, Ludlow, 23in. by 44in. ... ... ... ... | 1881 ... | 237 | 6 | 0 |
| The Kyles of Bute, 53in. by 71in. ... | 1881 ... | 99 | 15 | 0 |
| Hatherop Castle, 1858, 24in. by 44in. ... ... ... ... | 1881 ... | 173 | 5 | 0 |
| Warwick Castle, 1856, 29in. by 44in. ... ... ... ... | 1881 ... | 252 | 0 | 0 |
| Abinger, Surrey, 1873, 25in. by 44in. ... ... ... ... | 1881 ... | 126 | 0 | 0 |
| Hughenden Manor, 1866, 24in. by 45in. ... ... ... ... | 1881 ... | 252 | 0 | 0 |
| Lincoln, early morning, 24in. by 44in. ... ... ... ... | 1881 ... | 147 | 0 | 0 |
| The preceding seven at Lovatt's sale. | | | | |
| Cock's Mill, Ward's sale ... ... | 1881 ... | 163 | 10 | 0 |
| Richmond, Yorkshire, Ward's sale... | 1881 ... | 252 | 0 | 0 |
| Greenwich Hospital, Lovegrove's sale ... ... ... ... ... | 1883 ... | 106 | 1 | 0 |
| At Sanderton, Lovegrove's sale ... | 1883 ... | 116 | 11 | 0 |
| Ludlow, Murrieta's sale ... ... | 1883 ... | 107 | 2 | 0 |
| Cliefden-on-Thames (bought in), Holmes's sale ... ... ... | 1885 ... | 225 | 15 | 0 |

"The Bite," a water-colour, realised £125 15s. at Woodward's sale in 1880.

**Nieucasteel (Colyn van).**—*See* **Lucidel.**

**Nieulant** or **Nieuland (Van).**—There were three Flemish painters of this name. Little is known of one, Jan; the two others are noticed hereunder.

**Nieulant (Adriaan van).**—B. Antwerp, about 1590; D. old; S. Pieter Izaks and F. Badens; P. figures and landscapes. There are pictures by this painter at Copenhagen, and at Berlin is "Children Dancing in a Landscape," which is signed "A. v. Nieuland, 1657." At Brussels also is a "Carnival Scene under the Walls of Antwerp." "Noë entrant dans l'Arche," dated 1650, produced £12 at Banckeim's sale, in 1747.

**Nieulant (Willem van).**—B. Antwerp, 1582 or 1584; D. Amsterdam, 1635; S. J. Savery and P. Bril; P. views in Rome,

markets, figures, and landscapes. After studying under Savery at Amsterdam, Willem went to Rome, where he worked three years under P. Bril. In 1604 he was at Amsterdam, and his name is entered in the Guild-book of S. Luke at Antwerp in 1606-7. His colouring is natural, though somewhat green, and he drew figures well. He appears to have imitated Jan Breughel, and was not only a painter but an engraver, an illuminator, a poet, and a dramatic author.

**Nikkelen** or **Nickele** (**Isaak van**).—B. Haarlem, about 1635; D. Haarlem, buried 27th December, 1703; S. ——; P. interiors of churches, etc. This artist was a glass-painter at the glass-house called De Zon, which belonged to the city of Haarlem. He was authorised by the bourgmeester in 1694 to sell by a lottery his picture of the interior of the Church of S. Bavon. In 1698 he was declared bankrupt. Isaak Nikkelen and his brother Jan belonged to the Mennonite community, and in 1689 contributed to the expense of the city guard. Brackenburgh painted the figures in some of this artist's pictures. At W. Comyns' sale, in 1815, "The Interior of a Dutch Church," by Isaak van Nikkelen, produced £15 15s.

**Nikkelen** or **Nickele** (**Jacoba Maria van**).—B. Haarlem, about 1690; D. after 1751; S. her father; P. flowers and fruit. She was the daughter of Jan van Nikkelen, and married Willem Froost.

**Nikkelen** or **Nickele** (**Jan van**).—B. Haarlem, ——; D. ——; S. his father; P. landscapes. He was the son of Isaak, and the father of Jacoba Maria. He is said to have painted flowers on satin, and coloured engravings on satin are sometimes met with which may be by him.

**Niño de Guevara** (**Juan**).—B. Madrid, 1632; D. Malaga, 8th December, 1698; S. M. Manrique and Alonso Cano; P. history and portraits. The father of this painter was a captain in the guard to the Bishop of Malaga and Viceroy of Arragon. The bishop, taking a fancy to the boy, enabled him to study at first under Manrique, and later under Alonso Cano. When only sixteen years of age Juan returned to Malaga, sufficiently advanced in art to contribute to the support of his parents. When Cano came to Granada, in 1652, Guevara went to visit him, and again profited by his instructions. There are many pictures by Guevara at Malaga. In 1676 he was painting at Cordoba. He copied the

style of Cano, also that of Van Dyck, and to a certain extent that of Rubens, who taught Manrique, the first master of Guevara.

**Nittis (Giuseppe de).**—B. Barletta, in Naples, 1845 or 1846; D. 1884; S. Brandon, Gerome, and Meissonier; P. genre, scenes in towns, and landscapes. His subjects were mostly scenes in the streets of Paris and London, very remarkable for their truth. In France he received the honours of the Salon, and was decorated in 1878. In England, where he painted for some years, his works were much admired. Among the principal are several views in Paris and of the Victoria Embankment in London. Those offered for sale at auctions have been:

| | | £ | s. | d. |
|---|---|---|---|---|
| River scene (bought in), Murrieta's sale ... ... ... ... ... | 1875 ... | 141 | 15 | 0 |
| Rotten Row (bought in), Murrieta's sale ... ... ... ... ... | 1875 ... | 330 | 15 | 0 |
| Same subject (bought in) ... ... | 1881 ... | 100 | 16 | 0 |
| L'Avenue de l'Impératrice (bought in), Lee's sale ... ... ... | 1884 ... | 110 | 5 | 0 |

**Noé (Viscomte Amédée Charles Henri de).**—B. Le Château de l'Isle de Noé, in the Department of Gers, 20th January, 1819; D. 1879; S. Paul Delaroche, Charlet, and Lanny; P. popular scenes, caricatures, etc. Louis Pantaleon Jude Amédée, Comte de Noé, the head of a very old French family, which took its title from the Isle de Noé, was born there on 28th October, 1777. He emigrated in 1791, entered the British service in India, and married an Englishwoman. Amédée Charles Henri was their second son. After the Restoration of the Bourbons, the father became (in 1816) a member of the Chambre des Pairs by hereditary right, and sat as such until 1848. He died in Paris, 6th February, 1858. He had intended that his son Amédée should study at the École Polytechnique and enter the French army, but a very strong inclination for art led to the latter's becoming the pupil of Delaroche.

Although Amédée's talent for designing and caricature had shown itself at a very early age and was known to his friends, it was not until 1842 that the public became aware of it. He then published his first album, entitled "Calembours, bêtises, jeux de mots tirés par les cheveux, Paris, 1842, Par Cham de N**." The "Cham" was, of course, an allusion to "Ham, son of Noah," or in French, "Cham, fils de Noé." His later works, however, bear only the name of "Cham." His wit, his honesty of purpose, and his position in French society soon rendered Amédée de Noé

a person whose influence was considerable; and it is to his honour that as a caricaturist his hardest blows were always fair and free from malice. So true is this, that after his death one of his friends proposed to inscribe upon his tomb, "Quarante ans d'esprit et pas un de mechanceté." It is probable that, as has been asserted, Amédée produced in those forty years as many thousand designs illustrating the various events that happened in his time in France and Algeria. A list of them would be far too long for reproduction here. His wife, the Countess de Noé, died six months after the death of her husband.

**Nollekens (Joseph Francis),** called Old Nollekens.—B. Antwerp, 10th June, 1702; D. Soho, London, 21st January, 1748; S. P. Tillemans; P. portraits and landscapes. His father is said to have resided in England, but the son was born at Antwerp. In May, 1733, Joseph Francis came to England, where he studied under Tillemans. He made many copies after Watteau and Pannini, and was employed at Stowe by Lord Cobham, and by Lord Tylney. The paintings he made for the latter were formerly at Wanstead House, but were sold by auction in 1822, one of them, a "Conversation," producing £127. At Windsor there is a clever portrait group of Frederick Prince of Wales and his sisters, by Nollekens. Joseph Francis Nollekens does not appear to have had any works himself at the Royal Academy, to whose exhibitions his son, Joseph Nollekens, the sculptor, was so frequently a contributor.

**Nooms (Reinier** or **Remy),** called Zeeman.—B. Amsterdam, probably 1612 or 1616; D. Amsterdam, after 1656; S. probably Old Teniers and Old Van de Velde; P. marine subjects and views of places. Very little is known regarding this artist, although he was a good painter and engraver. He was certainly living at Amsterdam in 1656, and was known as Zeeman from his having been a sailor. He was contemporary with Old Teniers and Old Van de Velde, and Siret mentions an interesting picture, signed by the three artists, which was in 1865 in the possession of M. Raspail of Paris. Zeeman was probably at one time in England and certainly in Paris, as one of his best pictures is a view of the Old Louvre in that city. There are also views of places in the Mediterranean by him. He resided some time in Berlin. His pictures are generally cool and slaty in colour, and he often introduced men in coats of a vermilion colour.

Many spirited yet neat etchings by Zeeman are in existence.

Pictures by him have been sold at various prices owing to some of them being little more than slight sketches. We have in Lord Gwydir's picture a very remarkable instance of a rise in value.

| | | £ | s. | d. |
|---|---|---|---|---|
| A harbour with vessels, Comyn's sale ... ... ... ... ... | 1815 ... | 13 | 0 | 0 |
| Port of Amsterdam ... ... ... | 1815 ... | 4 | 0 | 0 |
| An Italian seaport ... ... ... | 1826 ... | 10 | 0 | 0 |
| A harbour, vessels and boats, Dent's sale ... ... ... ... ... | 1827 ... | 4 | 10 | 0 |
| A similar subject, Dent's sale ... | 1827 ... | 2 | 0 | 0 |
| View in the Mediterranean, Zachary's sale ... ... ... ... ... | 1828 ... | 4 | 0 | 0 |
| A similar subject, Zachary's sale ... | 1828 ... | 5 | 0 | 0 |
| A harbour, ships careening (see below), Lord Gwydir's sale ... | 1829 ... | 13 | 13 | 0 |
| A Naval Engagement, Cholmondeley's sale ... ... ... ... | 1831 ... | 20 | 0 | 0 |
| A harbour, ships careening, boats, etc., from Lord Gwydir's Collection, sold in 1829, Maxwell's sale ... ... ... ... ... | 1873 ... | 420 | 0 | 0 |

**Noort,** misnamed **Oort** (**Adam van**).—B. Antwerp, 1557; D. Antwerp, 1641; S. his father; P. history, portraits, and genre. He was the son of Lambert van Noort, a painter, who died when Adam was thirteen. The latter was not received as a master into the Guild of S. Luke at Antwerp until 1587. He was, however, Dean of it in 1598. Van Noort did much to improve painting at Antwerp, and among his scholars were Van Balen, Jordaens (who married his daughter), and Rubens, who studied under him for four years. He painted many fine pictures for the churches in his native city, and Rubens adopted so much of his manner that it is sometimes difficult to distinguish the works of one from those of the other. Noort composed, drew, and coloured well.

**Northcote** (**James**).—B. Plymouth, 22nd October, 1746; D. 39, Argyll Street, London, 13th July, 1831; S. Sir Joshua Reynolds; P. history, portraits, and animals. Northcote belonged to an old family in Devonshire, but his father was a watchmaker at Plymouth, who bound James to be his apprentice, and the latter served his full time at his father's trade. James had, however, always indulged his taste for drawing, and commenced portrait-painting, with some success, in his native place. When nearly twenty-five (in 1771) he came to London, bringing with

him an introduction to Sir Joshua Reynolds, who gave his fellow-townsman every encouragement for five years, during which he worked under that master. In the course of three years he learned to imitate, in the copies he made from the works of Reynolds, much of that artist's style, and it is probable that the latter was satisfied with his pupil's work, as he does not appear to have touched upon such copies. Northcote also studied at the Royal Academy.

In 1775 Northcote returned to Devonshire and endeavoured to accumulate sufficient money to enable him to visit Italy, which he did in 1777. By way of Lyons and Genoa he reached Rome, where he spent his time principally in copying the works of older masters, especially those by Titian. After passing three years in Italy, Northcote returned to England by way of Flanders, and arrived in London in May, 1780. He then again painted portraits in Devonshire, but finally settled in London. Having always been desirous of painting domestic and historical subjects, the success which attended one of the former class that was engraved by Boydell, led to Northcote's being employed by the same publisher on subjects for his Shakespeare Gallery. It was not until 1786 that Northcote exhibited his first historical work, "The Young Princes Murdered in the Tower," but between 1773 and 1831 he sent for exhibition, of works classed generally as "historical," no less than 229 to the Royal Academy, twenty-two to the British Institution, and fifteen to Suffolk Street. The chief merit in his historical subjects is the composition. The faces are all formed upon the old Greek model, and the dresses are such as no Englishmen wore at the time when the historical event represented happened; the colouring also is often crude and unpleasant, and the effects of light and shade are exaggerated. His portraits of men are better than those of women, and some of his children's and angels' heads are beautiful. Perhaps the works which will cause this artist's name to be longest remembered are his pictures of animals, or those into which he has introduced them as accessories. He painted very solidly, but less so than Reynolds, at least generally, as the threads of the canvas are often more visible in his works than in those of his master.

Northcote was a man of great natural ability, independently of his art, as may be seen from his "Life of Sir Joshua Reynolds" and from Hazlitt's account of his conversations. He published also a "Life of Titian" in 1830.

Pictures by Northcote, some of which were engraved, have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Entry of Richard II. and Bolingbroke into London, 30ft. by 20ft., Boydell's Shakespeare Gallery sale ... ... ... ... ... | 1805 ... | 113 | 8 | 0 |
| Prince Arthur and Hubert, Boydell's Shakespeare Gallery sale ... | 1805 ... | 106 | 1 | 0 |
| The Loss of "The Centaur," Miss Linwood's sale ... ... ... | 1813 ... | 84 | 0 | 0 |
| A dog and a hawk, H. Hope's sale ... | 1816 ... | 11 | 11 | 0 |
| Portrait of Coleridge ... ... ... | 1825 ... | 5 | 0 | 0 |
| A tiger's head, Lord de Tabley's sale | 1827 ... | 8 | 8 | 0 |
| A horse's head, Lord de Tabley's sale | 1827 ... | 26 | 5 | 0 |
| Four infant angels in the clouds, Lord de Tabley's sale ... ... | 1827 ... | 33 | 12 | 0 |
| Portrait of the artist by himself, Lord de Tabley's sale ... ... | 1827 ... | 31 | 10 | 0 |
| Lady Jane Grey Praying in Prison, Green's sale ... ... ... | 1830 ... | 320 | 5 | 0 |
| Portrait of Sir Simon Taylor, G. W. Taylor's sale ... ... ... | 1832 ... | 5 | 5 | 0 |
| Ditto when a youth, G. W. Taylor's sale ... ... ... ... ... | 1832 ... | 14 | 14 | 0 |
| A study of an old man's head, Wagstaffe's sale ... ... ... | 1837 ... | 2 | 2 | 0 |
| Prince Arthur and Hubert (engraved for Boydell), Buckner's sale ... | 1873 ... | 103 | 19 | 0 |
| The Dumb Alphabet (engraved), 30in. by 24in., Hoare's sale ... ... | 1883 ... | 168 | 0 | 0 |

**Novellara (Lelio da).**—*See* **Orsi.**

**Nuñez (Pedro de Villavicencio).**—B. Seville, 1635; D. Seville, 1700; S. Murillo and Mattia Preti; P. history, portraits, and genre. There were several Spanish artists of the name of Nuñez, but the most distinguished among them was Pedro de Villavicencio. He was of a noble family, and, owing to his fondness for painting, became early in life a scholar of Murillo. Through life he continued to practise the art, and he became one of the best painters in the style of Murillo. Having been made a Knight of the Order of S. John of Jerusalem, he went to Malta and continued his studies in art under Mattia Preti (called "Il Calabrese"). After Nuñez's return to Seville, he lived on the closest terms of friendship with Murillo, who died in his arms and had made him one of his executors. After the death of Murillo,

Nuñez went to Madrid, and presented to Charles II. a picture of two ragged boys playing with dice, which is altogether in the best style of Murillo. There are other pictures by him—scenes from the Life of the Virgin—in the Carmelite Convent of Seville. He painted some fine portraits, one of the best of which is that of Archbishop Spinola of Seville. Nuñez distinguished himself also by his eminent services to the Grand Master and to the King.

**Nuyssen (Janssens van).**—*See* **Janssens (Abraham).**

**Nuzzi (Mario),** called Mario della Penna or Mario dei Fiori. —B. Penna, in the diocese of Fermo, 1603; D. Rome, 1673; S. Tomaso Sallini; P. flowers, fruits, etc. Tomaso Sallini is said to have been a flower-painter, and his brother, the father of Mario, to have cultivated flowers. Mario went to Rome, where he was admitted into the Academy of S. Luke in 1657. His works were much admired, and he frequently painted garlands of flowers which surround figures by Carlo Maratti and other painters. Red, white, and lake predominate in them, and although not transparent in colouring, they are always painted with lightness and spirit. His father is said to have followed him to Rome to cultivate the flowers his son painted. Unfortunately, through some fault in the grounds of his pictures or his mode of painting, many of them have darkened very much. Examples have been sold as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| A pair of allegorical figures, with flowers and fruit, Walker's sale | 1803 ... | 3 | 3 | 0 |
| A festoon of flowers, in the centre some boys by C. Maratti, Lansdowne's sale ... ... ... | 1806 ... | 21 | 0 | 0 |
| The companion, Lansdowne's sale ... | 1806 ... | 33 | 12 | 0 |
| The Virgin, by F. Lauri, encircled with flowers by Nuzzi, Camden's sale ... ... ... ... ... | 1841 ... | 15 | 4 | 6 |

**Oakes (John Wright).**—B. Sprouston House, near Middlewich, Cheshire, 1822; D. London, 8th July, 1887; S. ——; P. landscapes and portraits. This artist was educated at a private school in Liverpool and at the Liverpool College. While still very young he chose painting as a profession. A picture by him was exhibited at the Liverpool Academy, of which he afterwards became secretary. Oakes exhibited for the first time in London in 1847, and between that year and 1880, sixty-eight of his works were at the Royal Academy, twenty-eight at the British Institu-

tion, and eleven in Suffolk Street. He settled in London in 1859, was elected an Associate of the Royal Academy in April, 1876, and an honorary member of the Royal Scottish Academy in November, 1883. His "Early Spring Twilight," 1879, was bought for South Kensington. He died after a long illness, during which he painted very little.

Oakes's works are true to nature, and their general effect is often very striking. The following prices are a proof of the estimation in which they are held:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Warren, 64in. by 50in., Plint's sale ... ... ... ... ... | 1862 ... | 189 | 0 | 0 |
| The Bend of the River, Flatow's sale ... ... ... ... ... | 1862 ... | 105 | 0 | 0 |
| Lowestoft, Somes's sale ... ... | 1867 ... | 215 | 5 | 0 |
| The Bend of the River, 1860 (bought in) ... ... ... ... ... | 1869 ... | 103 | 19 | 0 |
| Snowdon from Anglesea (bought in), Morby's sale ... ... ... | 1871 ... | 120 | 18 | 0 |
| Rossell Mill, 36in. by 51in., Gillott's sale ... ... ... ... ... | 1872 ... | 159 | 12 | 0 |
| Cornfield, near sea, Grimes's sale ... | 1873 ... | 132 | 6 | 0 |
| Landscape, coming shower ... ... | 1876 ... | 367 | 10 | 0 |
| Twilight ... ... ... ... | 1876 ... | 105 | 0 | 0 |
| The Poachers (otters, one of his best works), Collie's sale ... ... | 1876 ... | 262 | 10 | 0 |
| Land's End, calm, 1868 (bought in), Brookhouse's sale... ... ... | 1881 ... | 126 | 0 | 0 |
| Spring, Stoke, Salop ... ... ... | 1882 ... | 141 | 15 | 0 |
| Early spring (his best work, now in Glasgow Institution) ... ... | 1883 ... | 346 | 10 | 0 |
| The Fallow Field, 1875, Adamson's sale ... ... ... ... ... | 1887 ... | 440 | 0 | 0 |
| In water-colours: | | | | |
| Rabbit-warren by sea, 19½in. by 26in., Rickards's sale ... ... | 1864 ... | 78 | 15 | 0 |
| The Rabbit Warren, 21¾in. by 30in., Wood's sale ... ... ... | 1872 ... | 115 | 10 | 0 |

**Oakley (Octavius).**—B. April, 1800; D. Bayswater, 1st March, 1867; S. ——; P. portraits and rustic subjects. He lived at Leamington and Derby, and enjoyed a good reputation as a painter of small portraits in water colours. Between 1826 and 1860, Oakley exhibited thirty portraits at the Royal Academy and one in Suffolk Street. In 1842 he came to London and was elected an Associate of the Water-colour Society, and in 1845 he became

a member. Towards the end of his life he principally painted landscapes, in which the figures are well placed. Some of his best pictures represent groups of gipsies, which are well drawn and true to nature, but rather feebly coloured.

**Occhiali (Gabriello Ferrantini)**, called Gabriele degli Occhiali.—B. Bologna, about 1550; D. after 1588; S. D. Calvaert; P. history and ornaments. This artist was named "Degli Occhiali" from his wearing spectacles while still young. He painted principally sacred subjects in fresco, with a better style than, and superior colouring to, his master. He frequented the school of the Carracci. Occasionally there appear at auctions small oblong pictures very delicately painted in oil, which are attributed to Ferrantini; they are, however, in all probability, by Kasper van Wittel (*See* **Wittel**), who also bore the nickname of "Degli Occhiali." The following were such pictures:

| | | £ | s. | d. |
|---|---|---|---|---|
| A view in Naples ... ... ... | 1770 ... | 40 | 19 | 0 |
| View in the Milanese, Count Bruhl's sale ... ... ... ... ... | 1770 ... | 24 | 12 | 6 |
| View in Rome ... ... ... ... | 1822 ... | 30 | 0 | 0 |
| Falls of Tivoli, Lord Ashburnham's sale ... ... ... ... ... | 1850 ... | 34 | 14 | 0 |
| Campo Vaccino, Rome, Lord Ashburnham's sale ... ... ... | 1850 ... | 33 | 12 | 0 |

**Occhiali (Ippolito Ferrantini).**—B. Bologna; D. Bologna; S. the Carracci; P. sacred subjects. He was a brother of Gabriello Ferrantini, and painted sacred subjects in the same manner. There is a picture by him representing S. Michael in the Church of S. Mattia at Bologna. Ippolito was a member of the Accademia degli Incaminati at Bologna.

**Ochterveldt** or **Uchterveldt (Jan** or **Jacob).**—B. ——; D. before 1710; S. ——; P. interiors and market scenes. Everything connected with this painter is very uncertain, even the masters under whom he studied; but his works approach nearest to these of Terburg, and, like that artist, he was fond of painting white satin and rich drapery. His touch is, however, smoother and less delicate. He occasionally painted small portraits and groups called "conversations."

Pictures by Ochterveldt are rare, and it is supposed that his name has been taken off many of them, and that they have been sold as being by Terburg. Those offered for sale as by Ochterveldt have produced the following prices:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Une femme, son enfant, et une servante, scene d'intérieur, Le Brun's sale ... ... ... | 1778 | ... | 29 | 0 | 0 |
| L'aumône Lamberte, Du Porral's sale ... ... ... ... ... | 1787 | ... | 20 | 0 | 0 |
| A lady at her toilet, Lord Gwydir's sale ... ... ... ... ... | 1829 | ... | 69 | 6 | 0 |
| An interior, with cavalier and lady | 1836 | ... | 39 | 18 | 0 |
| The Music Lesson ... ... ... | 1836 | ... | 86 | 2 | 0 |
| La Léçon de Musique, Périer's sale | 1838 | ... | 15 | 0 | 0 |
| Interior, lady and attendant, from Duc de Berri's Collection, Zachary's sale ... ... ... | 1838 | ... | 59 | 17 | 0 |
| Interior, lady at her toilet, 26½in. by 21½in., Lake's sale ... ... | 1845 | ... | 73 | 10 | 0 |
| The Elzevir Family, Higginson's sale ... ... ... ... ... | 1846 | ... | 53 | 0 | 0 |
| Lady handing letter to attendant ... | 1847 | ... | 46 | 0 | 0 |
| Le Goûter, Meffre's sale ... ... | 1863 | ... | 160 | 0 | 0 |
| Interior, a music party, Ellice's sale ... ... ... ... ... | 1864 | ... | 27 | 6 | 0 |
| La Collation, Herman de Kat's sale | 1866 | ... | 44 | 0 | 0 |
| La Jeune Malade, Delessert's sale... | 1869 | ... | 78 | 0 | 0 |

**O'Connor (James A.).**—B. Dublin, 1793; D. Brompton, London, 7th January, 1841; S. his father; P. landscapes. The father of this artist was an engraver in Dublin, who brought his son up to his profession, but James soon quitted it for that of a painter. In 1813 James and his friend Danby arrived in London to try their fortunes. Being disappointed, O'Connor walked to Bristol, and got from there to Dublin. After years of hard work, he came again to London in 1822, and, between that year and 1840, exhibited twenty-one landscapes at the Royal Academy, six at the British Institution, and twenty-five in Suffolk Street; but although he sold some pictures it was always at low prices. In May, 1826, he went to Brussels, where he remained twelve months, but was the victim of a swindler. About 1832 he was in Paris, and some of the pictures he painted there were sold at fair prices in London. From Paris he went to Rhenish Prussia, where again he was unluckily involved in fresh difficulties. In November, 1833, he returned to London, and worked there incessantly until his death.

Although O'Connor was a very good painter of landscapes, and particularly when seen under moonlight, he was peculiarly unfortunate through life, and left a widow, for whose assistance an

appeal was made in the *Art Journal* of 1843. Since the death of this unfortunate artist, his works have advanced steadily in value, three having been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Waterfall and rocky ravine (upright), Redpath's sale ... ... | 1857 ... | 86 | 2 | 0 |
| A forest scene with figures, Hill's sale ... ... ... ... ... | 1875 ... | 120 | 15 | 0 |
| Wooded road scene, White's sale ... | 1879 ... | 110 | 5 | 0 |

**Oggione** or **Oggionno.**—*See* **Marco da Oggione.**

**O'Keefe (John).**—B. Dublin, 1748; D. Southampton, 1833; S. ----; P. miniatures. This artist, who became generally known as an actor and author of dramatic pieces, was the brother of Daniel O'Keefe, a miniature-painter, and he himself, after studying some time at the Dublin Academy and in London, under Hudson, practised as a miniature-painter. There is a portrait of him by Lawranson in the National Portrait Gallery.

**Old.**—For Old Crome, Old Cuyp, Old Goltzius, etc., *see* **Crome, Cuyp, Goltzius,** etc.

**Olen (Van).**—*See* **Alen.**

**Olivers (The).**—Four artists are known as having belonged to a family of the name of Oliver, which held lands at East Norton, in Leicestershire.

**Oliver (Isaac).**—B. 1556; D. Blackfriars, London, 1617; S. Hilliard and Federigo Zucchero; P. portraits and history. A John Oliver was master-mason to James I., and Isaac was in some way related to him. As the latter usually signed his drawings "Olivier," it is possible that the whole family was of French or Flemish origin. He became, with the exception of Samuel Cooper, the best miniature-painter which England produced in the sixteenth and seventeenth centuries. Isaac Oliver's pictures, which are signed with the letters I. O. combined, are remarkable for the delicacy of the flesh-tints, for the relief he gave to the heads, and for the general breadth of execution. The lace and dresses, although on so much smaller a scale, are as highly finished as those in portraits by Cornelius Jansen. Oliver did not, however, always paint bust or half-length portraits, for there are small whole lengths, historical subjects, and copies by him in oil and in water-colours. He painted the portraits of many of the distinguished persons of his time, from Mary Queen of Scots and Queen Elizabeth to the children of James I. He was

also the author of a treatise on limning. When he died, he was buried in S. Anne's, Blackfriars, but his monument and bust, erected by his son, perished in the Great Fire.

The following prices have been paid for works by Isaac Oliver:

| | | £ | s. | d. |
|---|---|---|---|---|
| A miniature, after Titian, Earl of Bessborough's sale ... ... | 1801 ... | 12 | 12 | 0 |
| Sleeping Venus, with cupids and satyr, after Correggio, Earl of Bessborough's sale ... ... | 1801 ... | 16 | 16 | 0 |
| A winter piece, with figures skating | 1801 ... | 31 | 10 | 0 |
| A miniature of Titian's Venus ... | 1802 ... | 8 | 18 | 6 |
| Miniature of Lodowick Duke of Richmond, J. Webb's sale ... | 1829 ... | 1 | 11 | 6 |
| Miniature of Sir Thomas Lacy, J. Webb's sale ... ... ... | 1829 ... | 1 | 4 | 0 |
| Miniature of Sir John Clenche, J. Webb's sale ... ... ... | 1829 ... | 2 | 10 | 0 |
| Miniature of Sir Philip Sidney, J. Webb's sale ... ... ... | 1829 ... | 2 | 2 | 0 |

**Oliver (Isaac).**—A mezzotint engraver, the son of John Oliver, the glass-painter.

**Oliver (John).**—B. London, 1616; D. 1700; S. Peter Oliver; P. sacred subjects on glass. He was the nephew and pupil of Peter Oliver, and a descendant of John Oliver, master-mason to James I. He was city surveyor, was one of the three appointed to regulate the rebuilding of London after the fire of 1666, and became possessed of the greater part of the MS. designs of Inigo Jones. As a glass-painter he executed the armorial bearings of the Percies in the Chapel at Petworth, and the window at Christ Church, Oxford, representing the Delivery of S. Peter, which is signed "J. Oliver, *ætat. suæ* 84, anno 1700, *pinxit deditque.*" Owing to the little employment there was then for glass-painters, he was at the time of his death almost the only one in England.

**Oliver (Peter).**—B. London, 1601; D. 1660; S. his father; P. miniatures and history. He was the eldest son of Isaac Oliver, and painted similar subjects, in the execution of which he often equalled, if he did not surpass, his father. He also etched. Miniatures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jupiter and Antiope, after Correggio, Coxe's sale ... ... ... | 1815 ... | 23 | 2 | 0 |
| Mercury Teaching Cupid to Read, after Correggio, Coxe's sale ... | 1815 ... | 21 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of the Countess of Essex, Webb's sale ... ... ... | 1829 ... | 1 | 15 | 0 |
| Portrait of Isaac Casaubon, Webb's sale ... ... ... ... ... | 1829 ... | 5 | 5 | 0 |
| Portrait of Snyders, the Painter, Webb's sale ... ... ... | 1829 ... | 2 | 0 | 0 |

**Olivier.**—*See* **Oliver (Isaac).**

**Ommeganck (Balthasar Paul).**—B. Antwerp, 1755; D. Antwerp, 1826; S. H. J. Antonissen; P. landscapes and animals. This well-known painter was one of the founders of the Société des Amis des Arts at Antwerp and Doyen of the Brotherhood of S. Luke at that city in 1789. In 1796 he was professor of the Académie d'Anvers and he was a member of the reorganised Académie in 1804. He was then sent as a delegate to Paris to assist in the restoration of the pictures which the French had carried from Belgium to Paris. He was also a member of the Institutes of Flanders and France and the author of some books on painting.

In Ommeganck's pictures the landscape harmonises well with the animals, especially the sheep, which he excelled in painting; the distribution of light is generally skilful, and the effect of the whole true to nature, yet the handling is over-smooth and somewhat too equal throughout. The strongest proof of their merit is, however, that although the prices he received for them during his lifetime were by no means excessively high, they have risen very much in value since his death. Those which have been offered at auctions have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Five decorative landscapes, with cattle and figures, More and Liss's sale ... ... ... ... | 1796 ... | 56 | 14 | 0 |
| A landscape, with cattle and figures | 1802 ... | 5 | 5 | 0 |
| Ditto ... ... ... ... ... | 1802 ... | 18 | 7 | 6 |
| Ditto ... ... ... ... ... | 1803 ... | 21 | 0 | 0 |
| Ditto ... ... ... ... ... | 1803 ... | 73 | 10 | 0 |
| Ditto, Hewett's sale ... ... ... | 1819 ... | 27 | 6 | 0 |
| Vue des Environs de Liége, La Fontaine's sale ... ... ... | 1821 ... | 260 | 0 | 0 |
| Landscape, shepherd and sheep, Zachary's sale ... ... ... | 1828 ... | 10 | 10 | 0 |
| Cattle reposing in a landscape ... | 1830 ... | 35 | 3 | 6 |
| Paysage, Lafitte's sale ... ... | 1834 ... | 380 | 0 | 0 |
| Paysage, Sommariva's sale ... ... | 1839 ... | 300 | 0 | 0 |
| Le Retour des Troupeaux, Perregaux's sale... ... ... ... | 1841 ... | 520 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Peasants and a group of cows near a river, Lady Stuart's sale... ... | 1841 ... | 45 | 6 | 0 |
| A Dutch dairy farm, mounted peasant and female, cattle, Lady Stuart's sale ... ... ... | 1841 ... | 120 | 15 | 0 |
| Paysage, King of Holland's sale ... | 1850 ... | 90 | 0 | 0 |
| Peasants driving cattle, Lord Shrewsbury's sale ... ... | 1857 ... | 103 | 19 | 0 |
| Landscape, peasants driving cattle through a mountainous pass ... | 1864 ... | 86 | 2 | 0 |
| Paysage et animaux, De Morny's sale ... ... ... ... ... | 1865 ... | 400 | 0 | 0 |
| Returning from the Country ... | 1867 ... | 204 | 15 | 0 |
| Bestiaux buvant à une mare, Delessert's sale ... ... ... ... | 1869 ... | 115 | 0 | 0 |
| Deux paysages, De Blaisel's sale ... | 1870 ... | 97 | 0 | 0 |
| A sunny landscape, Morris's sale ... | 1873 ... | 136 | 10 | 0 |
| Returning from the Country, Wardell's sale ... ... ... | 1882 ... | 78 | 15 | 0 |

**O'Neal (Henry Nelson).**—B. S. Petersburg, 1817; D. 13th March, 1880; S. Royal Academy; P. sacred and domestic subjects, landscapes, and portraits. O'Neal, while studying in the schools, became intimate with Elmore, and they travelled to Italy together. After his return to England, the reputation of O'Neal as an artist rose rapidly, and for many years he contributed largely to exhibitions—in all, between 1838 and 1879, of works classed as "historical," ninety-four at the Royal Academy, thirty-four at the British Institution, and fourteen in Suffolk Street. Many of his pictures were engraved, and they gained a well-deserved popularity. O'Neal was elected an Associate of the Royal Academy in 1860. He was also the author of various writings on art. In the following list will be found some of his best pictures:

| | | £ | s. | d. |
|---|---|---|---|---|
| Myrrha, Rodgett's sale ... ... | 1859 ... | 95 | 11 | 0 |
| Faust and Marguerite, exhibited 1857, Grapel's sale ... ... | 1860 ... | 210 | 0 | 0 |
| Water-carriers of Venice, 18in. by 24in., Knowles's sale ... ... | 1865 ... | 326 | 11 | 0 |
| Home Again (engraved, bought in)... | 1866 ... | 304 | 11 | 0 |
| The Parting Cheer (sketch, bought in), Somes's sale ... ... ... | 1867 ... | 113 | 8 | 0 |
| The Lay of Canute (bought in), Somes's sale ... ... ... | 1867 ... | 540 | 0 | 0 |
| Home Again (bought in) ... ... | 1867 ... | 235 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Hagar and Ishmael, Richard's sale | 1867 | 115 | 10 | 0 |
| The Departure, Biggs's sale ... ... | 1868 | 74 | 11 | 0 |
| The Letter-writer, Lancaster's sale... | 1868 | 210 | 0 | 0 |
| Ophelia (bought in), Grant's sale ... | 1868 | 895 | 0 | 0 |
| The Lay of Canute (bought in), Somes's sale ... ... ... | 1869 | 430 | 10 | 0 |
| The Parting Cheer, Heggie's sale ... | 1869 | 252 | 0 | 0 |
| Westward Ho! and Home Again (bought in), Vokins's sale ... | 1870 | 199 | 10 | 0 |
| The Parting Cheer, Agnew's sale ... | 1870 | 73 | 10 | 0 |
| Picnic (bought in), Tyson's sale ... | 1872 | 115 | 10 | 0 |
| Incident in Luther's Life (bought in), Hargreaves's sale... ... ... | 1873 | 402 | 10 | 0 |
| Last Moments of Raphael, 48in. by 72in., Mendel's sale ... ... | 1875 | 1102 | 10 | 0 |
| Petrarch's First Sight of Laura in Avignon Cathedral ... ... | 1876 | 71 | 8 | 0 |
| Last Moments of Raphael, Grant's sale ... ... ... ... ... | 1877 | 1060 | 10 | 0 |
| Mary Queen of Scots and Mary Fleming, 20½in. by 16½in., Fleming's sale ... ... ... | 1879 | 102 | 18 | 0 |
| Ophelia, A. Grant's sale ... ... | 1879 | 94 | 10 | 0 |
| Marina at the Grave of her Nurse, Nield's sale ... ... ... | 1879 | 288 | 15 | 0 |
| Mary Queen of Scots' Adieu, 24in. by 30in., Holdsworth's sale ... ... | 1881 | 346 | 10 | 0 |
| Home Again (see 1866), Wells's sale | 1886 | 183 | 15 | 0 |

**Oort.**—*See* **Noort.**

**Oost (Van).**—The two artists named Jakob van Oost may be said to have been the last great painters of the old Flemish school, for Frans died very young in 1625, after becoming a member of the Guild of S. Luke at Bruges in 1618.

**Oost (Jakob van),** the elder.—B. Bruges, 1600; D. Bruges, 1671; S. his brother Frans; P. history, portraits, etc. The Van Oosts were of an opulent family, and after studying in his own country the works of Rubens and Van Dyck, Jakob visited Italy, where he applied himself to the study of those of Annibale Carracci. His own style became thus a mixture of those of the artists for whose works he felt the greatest admiration. He usually painted on a large scale, but introduced only two or three personages into his works, filling the rest of the canvas with accessories. By this means he was enabled to produce rapidly, after his return to Flanders in 1629, a great number of pictures

of sacred subjects, which were much admired by his countrymen. Thus he painted no less than nine for the Abbey of S. Frond, in which his daughter had taken the veil.

Jakob van Oost was very skilful in representing the architecture he often introduced into the backgrounds of his pictures. He was twice married, filled several municipal offices in his native city, and was Dean of the Corporation in 1633. Besides his talent as a painter, he was an excellent musician, and played well on the violoncello.

Pictures by the elder Jakob van Oost have been sold by auction as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Satyre et le Paysan, D'Hautevillе's sale ... ... ... ... | 1775 ... | 13 | 0 | 0 |
| La Peste de Milan, Lambert et Du Porail's sale ... ... ... | 1787 ... | 280 | 0 | 0 |

**Oost (Jakob van)**, the younger.—B. Bruges, 1637; D. Bruges, 29th December, 1713; S. his father; P. history and portraits. After studying under his father until he had made sufficient progress as a painter to render such a voyage useful, the younger Jakob van Oost left Bruges for Italy. He, however, resided for two years at Paris before he resumed his journey towards Italy, in which country he remained for a considerable time. After his return to Bruges he painted some pictures, and then left again for Paris. On arriving, however, at Lille, he found employment there and settled in that place, where he married and lived for nearly forty years; and it was only a short time before his death that he returned to Bruges.

The younger Van Oost was a better painter in every respect than his father, although he worked in the same style. He excelled more especially in portrait-painting, and, by a careful study of the works of Van Dyck, had acquired much of the delicacy of that master's colouring. The few pictures by him which have found their way to auction sale-rooms have been mostly portraits, and among them were the following:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Willem van de Velde, Earl of Bessborough's sale ... | 1801 ... | 11 | 6 | 0 |
| Portrait of Jan Breughel, Earl of Bessborough's sale ... ... | 1801 ... | 6 | 16 | 6 |

**Oost (Willem van)**.—B. Bruges, 1651; D. Bruges, 1686; S. his father; P. figures. He was the third son of Old Jakob van Oost and became a Dominican friar. In the Academy at Bruges

is a landscape by Lukas Achtschelling in which the figures are by Willem van Oost.

**Oosterwijk (Maria van).**—B. Nootdorp, near Delft, 1630; D. Entdam, 1693; S. Jan Davidsz de Heem; P. flowers, fruits, and still-life. This artist was the daughter of a clergyman, who encouraged her taste for painting and placed her under De Heem of Utrecht. In a few years she produced pictures which nearly equalled those of her master; and Louis XIV., the Emperor Leopold, the King of Poland, and William III. of England, all purchased some of her works, and placed them among their choicest pictures. The Emperor even sent her his own and the Empress's portraits, set in diamonds. Owing to the great pains she bestowed on her works, they are rare. She was very successful in combining brilliant-coloured flowers, and painted solidly and with great freedom. Most of her pictures are in museums, and the only one which has for many years been offered at auction was the not very important "Vase of Flowers," which, at Mortimer's sale in 1829, produced £13 2s. 6d.

**Opie (John).**—B. S. Agnes, near Truro, May, 1761; D. 9th April, 1807; S. —— ; P. history and portraits. This artist was the son of a carpenter, who intended his son to follow the same trade. From a very early age Opie showed strong mental power and a talent for drawing. His mother secretly encouraged his taste for art, and his father, after a time, consented to his son's adopting painting as a profession. John soon made such progress in painting portraits that he was employed in the neighbourhood of Truro, and as early as 1777 was engaged by Lord Bateman to paint old men, beggars, etc., which he did in a very remarkable manner for a boy. While thus occupied he attracted the notice of Dr. Wolcot (Peter Pindar), who brought Opie to London about 1780, and introduced him as "The Cornish Wonder" to his acquaintances; there being, however, an understanding between them that they should divide any money Opie earned. This agreement came to an end in a short time, for Opie soon made himself a name as a portrait-painter, and when the success which he had at first attained in that style of painting diminished, as the novelty of so young an artist painting so well wore off, he became equally successful in painting historical subjects. Having previously exhibited from 1782 studies of heads and portraits at the Royal Academy, in 1786 he sent to that exhibition "The Assassination of James I. of Scotland," "A Sleeping Nymph,"

and "Cupid Stealing a Kiss," and in the following year his great picture "The Murder of David Rizzio." His election as an Associate of the Academy followed in 1787, and in 1788 he became a full member.

Opie's portraits are chiefly remarkable for the truth of the representation, for he did not flatter his male sitters by giving their heads an intellectual appearance, nor his females a beauty, which neither possessed. Still, he was largely employed for many years on portraiture until he was engaged by Boydell to contribute five subjects to the latter's "Shakespeare."

In 1782 Opie married his first wife, from whom he was divorced in 1796, and, meeting later in life Miss Amelia Alderton, the authoress, at Norwich, she became his second wife. After his death she published his lectures and a memoir of his life, in which one of the most valuable testimonies to the genius and work of Opie is that of Northcote, who said of him: "His thoughts were always new and striking, as they were the genuine offspring of his own mind; and it is difficult to say if his conversation gave more amusement or instruction."

When Fuseli became Keeper at the Royal Academy in 1806, Opie was elected Professor of Painting. As such, he delivered four lectures at Somerset House, which prove his acquaintance with the theory of his art, and his other literary works show strong powers of mind and facility of expression. Although his pictures are coarse and carelessly painted, they are very original in conception and vigorously executed. Unfortunately, he sometimes exaggerated the effects of light and shade, even in portraits of children, and abused so much the use of asphaltum that many of his works are now in a very bad state. Between 1782 and 1807 Opie exhibited of works classed as "historical," but among which were many portraits, 143 at the Royal Academy and eight at the British Institution. Pictures and portraits by him have been sold at the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Scotch Courtship, Walker's sale ... | 1803 ... | 78 | 15 | 0 |
| The Nun at Confession, European Museum sale ... ... ... | 1809 ... | 47 | 5 | 0 |
| The Tired Soldier, Ward's sale ... | 1810 ... | 34 | 13 | 0 |
| The Love-sick Maid, Ward's sale ... | 1810 ... | 52 | 10 | 0 |
| Musidora, Todd's sale ... ... | 1811 ... | 30 | 9 | 0 |
| A Village Schoolmistress and her Pupils, G. W. Taylor's sale ... | 1823 ... | 94 | 10 | 0 |
| Portrait of a lady ... ... ... | 1826 ... | 4 | 0 | 0 |
| Musidora, Lord de Tabley's sale ... | 1827 ... | 82 | 19 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Last Moments of Queen Elizabeth, a sketch, Sir T. Lawrence's sale ... ... ... | 1830 ... | 5 | 5 | 0 |
| Coronation of Henry VI. at Paris, Green's sale ... ... ... | 1830 ... | 74 | 11 | 0 |
| Peasant boy and girl ... ... ... | 1856 ... | 325 | 10 | 0 |
| Lord Moira in uniform, with a spaniel, whole length, Vaughan's sale ... ... ... ... ... | 1862 ... | 158 | 11 | 0 |
| Portrait of Charles J. Fox, Adair's sale ... ... ... ... ... | 1862 ... | 42 | 0 | 0 |
| Portrait of Marie Opie, in white, seated in a landscape, Thompson's sale ... ... ... ... | 1865 ... | 79 | 16 | 0 |
| Boy and dog ... ... ... ... | 1876 ... | 273 | 0 | 0 |
| Portrait of his wife, Kershaw's sale | 1876 ... | 179 | 11 | 0 |
| Portrait of Dr. Wolcot (Peter Pindar), 22½in. by 19½in., Haigh's sale ... ... ... ... ... | 1878 ... | 24 | 3 | 0 |
| The Student, 18¾in. by 19½in., Haigh's sale ... ... ... | 1878 ... | 157 | 10 | 0 |
| Boy and dog (sketch), Anderson's sale ... ... ... ... ... | 1879 ... | 21 | 0 | 0 |
| The Assassination of James I. of Scotland, Anderson's sale ... | 1879 ... | 12 | 0 | 0 |
| Boy and dog ... ... ... ... | 1879 ... | 273 | 0 | 0 |
| Portrait of himself at the age of seventeen (1778) (bought in), Lord Bateman's sale ... ... ... | 1882 ... | 42 | 0 | 0 |
| Portrait of Mary Wollstonecroft (Mrs. Godwin), life size to waist, grey hair (bought for the National Gallery), W. Russell's sale ... | 1884 ... | 231 | 0 | 0 |
| The Lovers ... ... ... ... | 1889 ... | 462 | 0 | 0 |
| Lady in white ... ... ... ... | 1894 ... | 588 | 0 | 0 |

**Opstal (Van).**—There were three Flemish painters of this name, of whom the principal was

**Opstal (Gaspar Jacob van)**, called the younger.—B. Antwerp, 1654; D. Antwerp, 1717; S. his father; P. history and portraits. He was the son of Gaspar van Opstal, called the elder. In 1676 he was received into the Guild of S. Luke, of which he was Dean in 1698-99, and paid a fine to be relieved from the duties of that office. Opstal's best works are his portraits, and in 1714 he was employed by Maréchal Villeroy to make a copy of "The Descent from the Cross," by Rubens, and

others on the shutters of an organ. There are many of his pictures in the churches of Belgium.

This artist was not the Van Opstal of whom Van Dyck painted the portrait, engraved by Meyssens.

**Oracolo (L' delle Battaglie.**—*See* **Falcone.**

**Oram (Edward.**—B. ——: D. ——: S. his father: P. landscapes. He was the son of William Oram, and an assistant to De Loutherbourg. Between 1766 and 1799 he exhibited three landscapes at the Society of Artists and twenty-nine at the Royal Academy. He designed the triumphal arch for the Coronation of George III. There is also a book by him (published in 1810) on the art of landscape-painting.

**Oram (William.**, called Old Oram.—B. ——; D. —— P. landscapes. He was by profession an architect, but painted landscapes in the style of Wootton in the middle of the eighteenth century, and was much employed in the decoration of halls, staircases, and panels over mantelpieces. Through the influence of Sir Edward Walpole he was appointed Surveyor of the Board of Works, and in 1748 Master Carpenter of all his Majesty's works.

**Orbetto.**—*See* **Turchi.**

**Orcagna (Andrea di Cione,** called).—B. Florence, probably in 1308; D. 1368: S. his father; P. history and portraits. The name Orcagna is believed to be a corruption of L'Arcagnolo. Cione, the father of Orcagna, is said to have been a goldsmith, in Florence, and to have executed in part the silver altar-table of the baptistry of S. Giovanni, but this is doubtful. He had several children, of whom the most celebrated was Andrea. The latter worked at first under his father as a goldsmith, and it is doubtful if he knew Giotto, although he evidently endeavoured to follow that artist in painting. It is probable also that he learned the technical parts of that art from his brother Nardo.

Orcagna was an architect, a sculptor, and a painter. In the first capacity he was employed on works at the Duomo in Florence and the cathedral at Orvieto. As a sculptor his work is shown in the tabernacle in Or S. Michele. Andrea had three brothers: Nardo and Jacopo, who were painters, and Matteo, a sculptor. It is probable that they all worked more or less together. Nardo's works have been confounded with those of another Florentine, Bernardo or Nardo Daddi. Andrea's frescoes in the Strozzi

chapel in S. Maria Novella, "The Last Judgment," and "Paradise," show in many respects, as regards composition and drawing, that he made an advance on the previous style of painting in Italy, and that even in the grace of the figures and the expression in the faces he was, to a certain extent, the precursor of Fra Angelico.

There are several pictures by Andrea in our National Gallery. The following have been offered for sale by auction; one is signed Bernardo Cione—probably he finished it.

| | | £ | s. | d. |
|---|---|---|---|---|
| The Crucifixion, on a gold ground, Beckford's (Fonthill) sale ... | 1823 ... | 19 | 8 | 6 |
| Heralds Proclaiming, Lord Northwick's sale... ... ... ... | 1859 ... | 5 | 15 | 6 |
| S. George and the Dragon, from Woodburn's Collection, Davenport Bromley's sale ... ... | 1863 ... | 21 | 0 | 0 |
| Triptych, Crucifixion, with saints and angels; the back of the panels painted with Virgin and Child, and angels; signed by Bernardo Cione, and dated 1348, Davenport Bromley's sale ... | 1863 ... | 64 | 0 | 0 |

**Ordonnantio.**—*See* **Moucheron (Isaac de).**

**Orifice.**—*See* **Cosimo (Pietro di).**

**Oriolo (Giovanni).**—B. ——; D. after 1461; S. probably Vittore Pisano; P. portraits. There is in our National Gallery a portrait by this painter of Leonello d'Este, Marquis of Ferrara, in which place it is probable that Oriolo worked.

**Orizonte (Jan Frans van Bloemen,** called). — B. Antwerp, 1662; D. Rome, about 1740; S. A. Goubau; P. landscapes. This painter went, while still very young, to Italy, and in Rome his fellow-artists bestowed upon him the name of "Orizonte," owing to the delicacy with which he painted the distances in his landscapes. Many of his pictures represent views near Rome or in other parts of Italy, and his works take rank next to those by Claude Lorrain and Gaspard Poussin. They have been sold at from £3 5s. to £77 14s.

J. F. van Bloemen had two brothers; Pieter (known in Rome as "Standaart") painted landscapes and battle-pieces with much spirit, and pictures by him have been sold at from £3 3s. to £13. The name of the youngest of the three brothers was Norbert, and he was called "Cephalus"; he painted portraits and conversation pieces, and died at Amsterdam in 1746.

**Orlay** (**Barend** or **Bernard van**), called Bernard of Brussels. —B. Brussels, about 1493; D. Brussels, about 1542; S. his father; P. history and portraits. The family of Van Orlay, which flourished at Brussels for two centuries—that is from Valentine van Orlay, born in 1466, to John, born in 1656—produced several excellent artists, among whom the best was Barend. He went early to Italy, studied in the school of Raphael, and on his return to Flanders was, in conjunction with Michel van Coxie, commissioned to control the execution of the tapestry which Leo X. caused to be made in Flanders from designs by Raphael. Barend also himself made designs for tapestries, among others, "The Life of Abraham," now at Hampton Court, and "Maximilian's Hunt," now in the Louvre. He likewise made the designs for the windows in S. Gudule at Brussels. These works rendered popular in Flanders Italian art of the sixteenth century, and had much influence on the old Flemish style.

In 1515 Barend was appointed painter to the Regent Margaret, Archduchess of Austria, and he was high in her favour when Albert Dürer was in Flanders in 1522. It is probable that it was her protection that saved the family of Van Orlay from more disagreeable consequences when, in 1527, they were accused of favouring the doctrines of Luther, and, after they had been forced to state the number of private meetings they had attended, were each compelled to stand on a raised platform and listen to as many sermons setting forth their offence as they had attended meetings. Moreover, they were made to pay for the sermons, and were warned that if any one of them left Brussels for three months after that punishment, the offender would have a hand amputated.

Pictures by Bernard van Orlay have been sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Meleager and Atalanta ... ... | 1803 | ... | 5 | 18 | 0 |
| L'Enlèvement des Troupeaux de Job, et quatre autres tableaux, King of Holland's sale.... ... ... | 1850 | ... | 550 | 0 | 0 |
| La Vierge et l'Enfant Jésus, King of Holland's sale ... ... ... | 1850 | ... | 160 | 0 | 0 |
| Portrait de femme, King of Holland's sale ... ... ... ... ... ... | 1850 | ... | 25 | 0 | 0 |
| A knight on a white horse (supposed to be Charles V.) trampling on a Moorish Prince, S. Rogers's sale | 1856 | ... | 100 | 0 | 0 |
| The Last Supper, Lord Northwick's sale ... ... ... ... ... | 1859 | ... | 33 | 12 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait de George de Zelle, Van der Schriek's sale ... ... ... | 1861 ... | 20 | 0 | 0 |
| Virgin, Child, and angels, Lester's sale ... ... ... ... ... | 1875 ... | 178 | 10 | 0 |
| Virgin and Child, 33½in. by 22½in., Denison's sale ... ... ... | 1885 ... | 80 | 17 | 0 |
| Madonna and Infant, 28¼in. by 20¼in., Nieuwenhuys' sale ... | 1886 ... | 152 | 5 | 0 |
| Madonna and Infant, S. John and Angels, 25in. by 19½in., Nieuwenhuys' sale ... ... ... | 1886 ... | 105 | 0 | 0 |
| Birth of S. John, 23½in. by 14in., Nieuwenhuys' sale ... ... | 1886 ... | 110 | 5 | 0 |

**Orley (Richard van).**—B. Brussels, about 1652; D. 1735; S. his father and uncle; P. history, portraits, and miniatures. He was the pupil of his father Pierre and his uncle Richard, a monk. The younger Richard painted in the Italian style, and both he and his brother Jean made many designs either for tapestry or for illustrations for books. They also engraved.

**Orrente (Pedro).**—B. Montealegre, in Murcia; D. Toledo, 1644; S. El Greco, at Toledo; P. history, genre, and animals. At Toledo Orrente painted some pictures remarkable for brilliancy of colouring and vigorous execution, especially a "Nativity" for the Cathedral. Later he went to Murcia, where he was a "familiar" of the Inquisition, and painted also fine pictures. In 1616 he was at Valencia, and there painted a picture of S. Sebastian, which is esteemed his masterpiece. He also established a school of painting, and may be ranked among the chief painters in the School of Valencia. He next visited Cuenca and Madrid. There, by order of Count-Duke Olivarez, he painted pictures for the palace of Buenretiro.

Orrente chose subjects like those painted by Bassano (although he was not the latter's pupil), and is the chief painter, among the Spaniards, of cattle, sheep, and other animals. Among his finer works are "The Israelites Departing from Egypt" and "Cattle Reposing beneath Rocks." A capital portrait of him, painted by himself, is in the Louvre. At Ribeyre's sale, in 1872, "Le Sauveur en Bon Pasteur," by Orrente, realised £25.

**Orsi (Lelio),** called Lelio da Novellara.—B. Reggio, 1511; D. 1587; S. probably Correggio; P. history. This artist having been banished from his native place, went to Rome, where he studied the works of Michael Angelo. He afterwards settled at Novellara.

As it is known that he was on friendly terms with Correggio, and his pictures are very much in the style of that great master, it is probable that Orsi studied under him, and a confirmation of this supposition is the fact that he made a very fine copy, now at Verona, of Correggio's celebrated picture known as the "Notte." Italian writers on art speak with high praise of Orsi's talent, saying that "he was great in painting, better in architecture, greatest in drawing." A reproduction of one of his drawings forms the Frontispiece to Vol. I. of this work. Orsi's frescoes at Reggio and Novellara have almost perished, but there are a few of his works in Continental galleries, and the following have been sold by auction in this country:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Adoration of the Kings, from the Purling Collection, Coxe's sale ... ... ... ... ... | 1807 ... | 45 | 3 | 0 |
| The Assumption of the Virgin, Marquis of Bute's sale ... ... | 1822 ... | 21 | 10 | 0 |
| The Adoration of the Kings, Lord De Dunstanville's sale ... ... | 1824 ... | 12 | 12 | 0 |
| A School, four infants (allegorical of the liberal arts) and a school-mistress looking over a fence behind, Sir M. M. Sykes's sale | 1824 ... | 6 | 6 | 0 |
| The Adoration of the Magi (Coxe's picture) ... ... ... ... | 1829 ... | 22 | 1 | 0 |

**Ortolano (Dell' or L'), Giovanni Battista Benvenuto.**—B. probably at Ferrara, about 1490; D. about 1525; S. Panetti; P. history and portraits. This artist was the son of a gardener, which led to his being known as Dell' Ortolano. He died young, but some of his works are at Ferrara, and his masterpiece, "S. Sebastian, S. Roch, and S. Demetrius," which was formerly in the Church of Bondeno, near Ferrara, is now in our National Gallery. His works have been confounded with those of Benvenuto Garofalo.

**Os (Van).**—There were several painters of this name, the chief of whom were the following:

**Os (George).**—*See* **Os (Gregorius).**

**Os (Gregorius Jacobus Johannes van).**—B. The Hague, 1782; D. France, 1861; S. his father; P. landscapes, flowers and fruit, and still-life. He was the second son of Jan van Os. In 1809 he gained a prize at Amsterdam, and in 1812 a gold medal

in Paris. He was employed in the porcelain manufactory at Sèvres. By French writers this artist is called George. He lived at Haarlem or Paris until his death, and was a member of the Institute at Amsterdam. There are pictures by him at Haarlem and at Rotterdam.

**Os (Jan van).**—B. Middelharnis, in Holland, 1744; D. The Hague, 1808; S. A. Schouman; P. flowers, fruit, landscapes, marine views, and animals. This artist lived at The Hague, where he was Director of the "Académie des Belles-Lettres," and was a poet as well as a painter. He was an excellent painter of flowers, but inferior to Van Huysum, whom he took for his model, except that instead of Van Huysum's plain backgrounds he introduced balustrades and slight landscapes. Nevertheless, pictures by Jan van Os are to be found in most of the great galleries of Europe, and at sales they have produced the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Fleurs et fruits sur une table, Nieuhoff's sale ... ... ... | 1777 ... | 60 | 0 | 0 |
| A fruit-piece, Beckford's sale ... | 1789 ... | 70 | 0 | 0 |
| A Calm Sea, Beckford's sale... ... | 1789 ... | 33 | 12 | 0 |
| Fruit and flowers, Lord Bessborough's sale ... ... ... ... ... | 1801 ... | 60 | 18 | 6 |
| Fruit, flowers, and insects ... ... | 1801 ... | 53 | 11 | 6 |
| Two sea-pieces, Walker's sale ... | 1803 ... | 21 | 0 | 0 |
| Fruit and flowers ... ... ... | 1807 ... | 99 | 15 | 0 |
| Fruit, flowers, birds' nest ... ... | 1807 ... | 94 | 10 | 0 |
| Vase de fleurs, Guirens's sale ... | 1810 ... | 18 | 0 | 0 |
| Vase, flowers (bought in), H. Hope's sale ... ... ... ... ... | 1811 ... | 105 | 0 | 0 |
| Fruit-piece (bought in), H. Hope's sale ... ... ... ... ... | 1811 ... | 147 | 0 | 0 |
| A fruit-piece, Mitchell's sale ... | 1819 ... | 21 | 10 | 6 |
| Flower-piece, Mitchell's sale ... | 1819 ... | 21 | 10 | 6 |
| Fruit and flowers ... ... ... | 1823 ... | 25 | 4 | 0 |
| A vase, flowers, bird's nest, insects, Maitland's sale ... ... ... | 1831 ... | 32 | 11 | 0 |
| Fruit-piece, Maitland's sale ... ... | 1831 ... | 51 | 9 | 0 |
| A vase, flowers, etc., from Lord Bessborough's Collection, Esdaile's sale ... ... ... | 1838 ... | 53 | 11 | 0 |
| Group of flowers, nest, melons, etc., Perière's sale ... ... ... | 1844 ... | 190 | 0 | 0 |
| Roses, poppies, and dead partridge, Perière's sale ... ... ... | 1844 ... | 178 | 10 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Flowers, grapes, kitten, bird's nest, and melons, Higginson's sale ... | 1846 | ... | 178 | 10 | 0 |
| Flowers in vase, nest with young, Lord Northwick's sale ... ... | 1859 | ... | 97 | 13 | 0 |
| Flowers in vase, with a mouse, Lord Northwick's sale ... ... ... | 1859 | ... | 97 | 13 | 0 |
| Flowers and fruit, Percival's sale ... | 1859 | ... | 57 | 15 | 0 |
| Flowers and fruit on yellow marble slab, Searisbrick's sale ... ... | 1861 | ... | 53 | 11 | 0 |
| Flowers and fruit, Charlton's sale ... | 1863 | ... | 105 | 0 | 0 |
| The same subject, 34in. by 27in., Cope's sale... ... ... ... | 1872 | ... | 121 | 16 | 0 |
| Fruit et fleurs, Ribeyre's sale ... | 1872 | ... | 57 | 0 | 0 |
| Vase, fruit, flowers, on marble slab, signed, Lefroy's sale ... ... | 1877 | ... | 110 | 5 | 0 |
| Flowers in vase, cat on table ... | 1881 | ... | 283 | 10 | 0 |

**Os (Pieter Gerardus van).**—B. The Hague, 1776; D. The Hague, 1839; S. his father; P. cattle and landscapes. He was the eldest son of Jan van Os, and learned his art from his father, but devoted his time chiefly to painting cattle, and imitated Paul Potter and K. du Jardin. Pieter had much skill as an etcher, and there are some good pictures by him of cattle in landscapes, one being in the Rotterdam Museum.

**Oschenburg (Matthes of).**—*See* **Grünewald.**

**Ostade (Adriaan Janz van).**—B. Haarlem (not Lübeck), baptised 10th December, 1610; D. Amsterdam or Haarlem, 27th April, 1685; S. Frans Hals; P. interiors, village scenes, and portraits. The father of this celebrated painter was Jan Hendricx van Eyndhoven, and his mother Janneke Hendrikson of Woensel. It is believed the former was born at Ostade, a hamlet near Eyndhoven, and was originally a baker; but afterwards, about 1605, was settled as a weaver at Haarlem, where he was known as Jan Ostaden. Adriaan was their third child and eldest son. Besides his brother Izaac, the painter, he had other brothers and sisters.

As Adriaan showed no inclination towards his father's trade, which was left to his brother Jan, he was placed under Frans Hals to learn painting. In 1636 he belonged to the Civic Guard of Haarlem, and he married, on 26th July, 1630, his first wife, Machtelgen Pieterson. Adriaan lost his parents in 1640, and his wife in 1642. He married a second wife, who died in 1666. In 1662 he was Dean of the Guild of S. Luke, at Haarlem. According

to Houbraken, he afterwards moved to Amsterdam, and died there ; but this is perhaps a mistake, as it is certain that he was buried in the Church of S. Bavon, at Haarlem, on the 6th May, 1685. Nevertheless, as this was nine days after his death, and Haarlem is only about ten miles from Amsterdam, it is possible that he died in that city, and that his body was brought to Haarlem that it might be buried in the family vault.

Many circumstances connected with the family of Ostade prove that the members of it were persons holding a good position among their fellow-citizens, and as regards Adriaan that he was sufficiently independent not only to dispute the right of the Guild of S. Luke to oppose, in 1642, the importation of foreign works of art into the city, but to form a collection of them, which was sold after his death. In this opposition he was supported by Salomon Ruisdael, Vroom, and Frans Hals. The sale of his effects lasted several days, and included the plates of his etchings. They appear to have passed into the possession of Dirk van der Stoel, a surgeon, who had married Adriaan's daughter Maria. The latter resold them by auction in the following year. Of the masterly etchings by Adriaan, about fifty are known, and besides them he left many drawings in water-colours and in pencil or chalk. It is said that Frans Hals was very fond of his pupil Adriaan, but the position of his family may account for the very different manner in which that master treated him and poor Brouwer.

Adriaan van Ostade was certainly one of the best painters of the Dutch school as regards composition, colouring, and general execution. To judge of this fairly, one of his pictures which has not been injured or re-painted must be examined; and the inspection will lead to the conclusion that, at least in composition and colouring, he must be placed next to Rembrandt. In some respects, by lightness of touch, and transparency and warmth of tone, he may, in scenes in the open air, be said to have taken the first rank. As to the reproach of grossness in the representation of Dutch peasant life in his time, it may be disposed of by pointing out that the manners of the Dutch were then anything but refined, and those of the English very little more so.

Pictures by Adriaan van Ostade have been sold for high prices, and since the beginning of this century have risen very much in value. As a matter of curiosity we will give a few prices paid before 1800, and since then those that have reached £200 and upwards.

| | | £ | s. | d. |
|---|---|---|---|---|
| A school with boys, 13in. by 17in., Sir R. Strange's sale ... ... | 1771 ... | 19 | 0 | 0 |
| Fête villageoise, Verhulst's sale ... | 1779 ... | 29 | 0 | 0 |
| Boors Regaling (engraved) ... ... | 1789 ... | 136 | 10 | 0 |
| The Alchymist... ... ... ... | 1792 ... | 141 | 0 | 0 |
| Intérieur rustique, Praslin's sale ... | 1793 ... | 400 | 0 | 0 |
| Intérieur de boutique, Praslin's sale | 1793 ... | 320 | 0 | 0 |
| Interior of a Dutch cabaret, More and Liss's sale ... ... ... | 1796 ... | 160 | 0 | 0 |
| A Dutch tavern, from Calonne Collection, Bryan's sale ... ... | 1798 ... | 408 | 10 | 0 |
| Scène de buveurs, Tolozan's sale ... | 1801 ... | 200 | 0 | 0 |
| Interior of a Dutch tavern, Lady Holderness's sale ... ... ... | 1802 ... | 320 | 0 | 0 |
| Same subject, Clarke and Hibbert's sale ... ... ... ... ... | 1802 ... | 304 | 10 | 0 |
| Interior, from Poullain's Collection, Harris's sale ... ... ... | 1805 ... | 304 | 10 | 0 |
| Dutch cabaret, from Orleans Collection, Cope's sale ... ... ... | 1807 ... | 372 | 15 | 0 |
| Boors at a cabaret, from Tillotson Collection, W. Porter's sale ... | 1810 ... | 273 | 0 | 0 |
| A family repast, from Schmidt's Collection, La Fontaine's sale ... | 1811 ... | 1050 | 0 | 0 |
| Interior, boors, etc., G. P. Turner's sale ... ... ... ... ... | 1815 ... | 351 | 15 | 0 |
| Interior, tric-trac players, four men, Zuffen's sale ... ... ... | 1815 ... | 375 | 0 | 0 |
| Interior, with boors drinking, W. Willet's sale ... ... ... | 1819 ... | 430 | 10 | 0 |
| Interior of a farmhouse, merry-making, from Calonne Collection, Dent's sale ... ... ... | 1827 ... | 488 | 5 | 0 |
| Interior of a cabaret, with about twenty figures dancing and carousing, Emmerson's sale ... | 1829 ... | 215 | 5 | 0 |
| Interior, four men, Sir S. H. Clark's sale ... ... ... ... ... | 1840 ... | 535 | 10 | 0 |
| Two peasants seated at table, Sir S. H. Clark's sale ... ... ... | 1840 ... | 325 | 10 | 0 |
| Le Ménage Hollandais, Harman's sale ... ... ... ... ... | 1844 ... | 1386 | 0 | 0 |
| Interior of large room, about twenty-six persons merrymaking, Perière's sale ... ... ... | 1844 ... | 1375 | 0 | 0 |
| Interior of a cabaret (upright), Earl Granville's sale ... ... ... | 1845 ... | 304 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior of a cabaret (No. 79 Smith's Catalogue), Higginson's sale ... | 1846 ... | 388 | 0 | 0 |
| Le Cabaret, dated 1652, from Lapeyrière and Boursault Collections, engraved, Higginson's sale | 1846 ... | 997 | 0 | 0 |
| Interior, with portrait of Ostade, Buchanan's sale ... ... ... | 1846 ... | 588 | 0 | 0 |
| L'Estaminet Hollandais, Patureau's sale ... ... ... ... ... | 1847 ... | 2060 | 0 | 0 |
| Le Jouer de Vielle, Patureau's sale | 1847 ... | 725 | 0 | 0 |
| Three boors seated at table, one looking into jug, Hughes' sale ... | 1848 ... | 388 | 10 | 0 |
| Country inn, gentleman on grey horse, man, two children, and woman, 30in. by 24in., from Galitzchin and Bauchard Collections, W. Wells' sale ... ... | 1848 ... | 1050 | 0 | 0 |
| Interior of cottage, boors playing at cards, from Montriblond Collection, W. Wells' sale ... ... | 1848 ... | 304 | 10 | 0 |
| A Country Fair, 17½in. by 24in., from Lord Rendlesham's Collection, W. Wells' sale ... ... | 1848 ... | 325 | 10 | 0 |
| Peasants listening to a hurdy-gurdy player in front of a country inn, Count de Morny's sale ... ... | 1848 ... | 840 | 0 | 0 |
| The Adoration of the Shepherds, W. W. Hope's sale ... ... ... | 1849 ... | 472 | 10 | 0 |
| L'Estaminet Hollandais (Patureau's), Van Saceghem's sale ... ... | 1851 ... | 2330 | 0 | 0 |
| Interior, three peasants, dated 1649, Lord Middleton's sale ... ... | 1851 ... | 304 | 10 | 0 |
| Hurdy-gurdy Player, two children, and woman, Capron's sale ... | 1854 ... | 252 | 0 | 0 |
| Cavalier on grey horse, peasant group, two horsemen in red cloaks, Capron's sale ... ... | 1854 ... | 414 | 15 | 0 |
| Village Fair (upright), McIntosh's sale ... ... ... ... ... | 1857 ... | 262 | 10 | 0 |
| Interior, peasants smoking, from Acraman Collection, Braine's sale | 1857 ... | 213 | 0 | 0 |
| Peasants Dancing, a lady and gentleman by Gerard Dou, from Van der Pott Collection (bought in) | 1858 ... | 268 | 15 | 0 |
| Two boors seated, woman holding spindle, and another, Sanderson's sale ... ... ... ... ... | 1858 ... | 231 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior of cabaret, 13⅞in. by 12½in., panel, signed 1658 (No. 79 Smith's Catalogue), Higginson's sale ... ... ... ... ... | 1860 ... | 276 | 0 | 0 |
| The Cabaret, 24¾in. by 22½in., panel, No. 34, Smith's Catalogue, Higginson's sale ... ... ... | 1860 ... | 800 | 0 | 0 |
| A cottage door, peasant playing hurdy-gurdy, little girls, three other figures, from Capron Collection, Scarisbrick's sale ... ... | 1861 ... | 493 | 10 | 0 |
| Intérieur de Ferme, Van der Schriek's sale ... ... ... ... ... | 1861 ... | 520 | 0 | 0 |
| Le Mangeur de Harengs, Van der Schriek's sale ... ... ... | 1861 ... | 250 | 0 | 0 |
| Le Jouer de Vielle, Le Hon's sale ... | 1861 ... | 1260 | 0 | 0 |
| Scène de buveurs, Demidoff's sale ... | 1861 ... | 225 | 0 | 0 |
| L'Empirique, Demidoff's sale ... | 1863 ... | 340 | 0 | 0 |
| Interior of cottage, twenty figures, dated 1652, from Saltmarshe Collection, Oppenheim's sale ... | 1864 ... | 735 | 0 | 0 |
| A hurdy-gurdy player, Roxon's sale | 1864 ... | 346 | 10 | 0 |
| Kermesse, De Morny's sale ... ... | 1865 ... | 280 | 0 | 0 |
| Le Marchand Buvant, De Morny's sale ... ... ... ... ... | 1865 ... | 350 | 0 | 0 |
| Intérieur villageoise, Pommersfelden's sale ... ... ... ... | 1867 ... | 210 | 0 | 0 |
| Le Grand Village, San Donato sale ... ... ... ... ... | 1868 ... | 4160 | 0 | 0 |
| Le Musico Hollandais, Delessert's sale ... ... ... ... ... | 1869 ... | 950 | 0 | 0 |
| Portrait de vieille femme, Delessert's sale ... ... ... ... ... | 1869 ... | 880 | 0 | 0 |
| Jeune fille assise (De Morny's), Fould's sale ... ... ... | 1869 ... | 230 | 0 | 0 |
| The Tric-trac Players, 12¼in. by 10in., engraved, from Clarke and Hibbert Collection, Bredel's sale ... ... ... ... ... | 1875 ... | 703 | 10 | 0 |
| Les Joueurs de Cartes, Lissingen's sale ... ... ... ... ... | 1876 ... | 1125 | 0 | 0 |
| Card-players, 13in. by 11in., Levy's sale ... ... ... ... ... | 1876 ... | 283 | 10 | 0 |
| Hurdy-gurdy player, and other figures, Lord Dudley's sale ... | 1876 ... | 346 | 10 | 0 |
| Village ale-house, dancers, 18in. by 15½in., R. Foster's sale ... ... | 1876 ... | 3780 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior, four peasants, 16in. by 12in., from Saltmarshe Collection, W. Ellis's sale ... ... ... | 1876 ... | 236 | 5 | 0 |
| The Itinerant Musician ... ... | 1876 ... | 315 | 0 | 0 |
| Boors carousing, 11in. by 9in., five half-figures, from the Victor Collection, Faulkner's sale ... | 1879 ... | 420 | 0 | 0 |
| Cabaret, four men and dog, 11½in. by 10¼in., signed and dated 1663, Mayne's sale ... ... ... | 1881 ... | 1008 | 0 | 0 |
| A lawyer in his study, 11in. by 8½in., signed and dated 1664, from Ludgate and French Collection, Mayne's sale ... ... ... | 1881 ... | 682 | 10 | 0 |
| Interior of cabaret, 15in. by 13in., Duke of Hamilton's sale ... | 1882 ... | 1837 | 10 | 0 |
| Interior, two men, old woman, dog, 14½in. by 11½in., De Zoete's sale ... ... ... ... ... | 1885 ... | 871 | 10 | 0 |
| Cabaret, peasants, 15in. by 13in., the Duke of Hamilton's picture, Denison's sale ... ... ... | 1885 ... | 945 | 0 | 0 |
| Interior of cabaret, 15in. by 13in., signed and dated 1656, Denison's sale ... ... ... ... ... | 1885 ... | 945 | 0 | 0 |
| Tric-trac Players, 13½in. by 11in., Clarke and Hibbert's and Bredel's Collections, Addington's sale ... | 1886 ... | 756 | 0 | 0 |
| Old man at cottage, 9in. by 7½in., Nieuwenhuys's sale ... ... | 1886 ... | 288 | 15 | 0 |
| A village scene... ... ... ... | 1889 ... | 315 | 0 | 0 |
| A concert ... ... ... ... | 1889 ... | 672 | 0 | 0 |
| Village scene, Stover's sale ... ... | 1890 ... | 252 | 0 | 0 |
| A village interior, Perkins's sale ... | 1890 ... | 787 | 0 | 0 |
| Boors playing tric-trac, Lawrence's sale ... ... ... ... ... | 1892 ... | 682 | 0 | 0 |
| Kitchen, Dudley's sale ... ... | 1892 ... | 2625 | 0 | 0 |
| Interior, Dudley's sale ... ... | 1892 ... | 1470 | 0 | 0 |
| Hurdy-gurdy player ... ... ... | 1893 ... | 577 | 0 | 0 |
| Two men and two women, Field's sale ... ... ... ... ... | 1893 ... | 640 | 0 | 0 |
| Cabaret, Field's sale ... ... ... | 1893 ... | 766 | 0 | 0 |
| Alehouse, A. Hope's sale ... ... | 1894 ... | 357 | 0 | 0 |
| Interior, A. Hope's sale ... ... | 1894 ... | 246 | 0 | 0 |

**Ostade (Izaac van).**—B. Haarlem, 1621; D. Haarlem, 1657; S. his brother Adriaan; P. interiors, taverns, winter scenes, and

other landscapes. Izaac was the pupil of his brother Adriaan, and at first painted similar subjects to the latter's, but he soon devoted his time to outdoor scenes, both summer and winter, and gradually he was becoming the rival of his brother when he died at the early age of thirty-six. His pictures, after he adopted a style which he made his own, are remarkable for good composition and well-drawn figures, also for solid painting; and, if there is more brown and yellow in them than in those of Adriaan, they are wonderfully true to nature. They appear, however, to have been poorly paid for during his lifetime, as Van der Willingen mentions his having undertaken to paint thirteen pictures for twenty-seven florins (about £5 of our present money), and when he refused to complete them on the ground that his pictures had risen in value an arbitrator only awarded him £10.

Most of the best of Izaac's works are in England, where they were generally esteemed before amateurs on the Continent paid much attention to them, although in some instances his landscapes, as may be seen from the following list, produced high prices in France before the close of the last century:

| | | £ | s. | d. |
|---|---|---|---|---|
| Les Buveurs (two pictures), Vence's sale ... ... ... ... ... | 1761 ... | 11 | 0 | 0 |
| Scène rustique, Choiseul's sale ... | 1772 ... | 270 | 0 | 0 |
| Basse Court, Van Bulle's sale ... | 1781 ... | 310 | 0 | 0 |
| Vue d'un canal Hollandais en hiver, De Menas's sale ... ... ... | 1782 ... | 81 | 0 | 0 |
| Vue d'un canal glacé, Vaudreuil's sale ... ... ... ... ... | 1784 ... | 240 | 0 | 0 |
| Tabagie, L'Horion de Ghelinck's sale ... ... ... ... ... | 1784 ... | 7 | 0 | 0 |

Since 1800 Izaac van Ostade's pictures have risen much in general value, and as most of those which are ever likely to be sold by auction are in this country, we give a full list of them:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, travellers (formerly in the collection of Abbé Lozay), Clarke and Hibbert's sale... ... ... | 1802 ... | 96 | 6 | 0 |
| Winter scene in Holland, from Baron Nagel's Collection, Clarke and Hibbert's sale ... ... ... | 1802 ... | 162 | 15 | 0 |
| A frost-piece, W. Porter's sale ... | 1803 ... | 33 | 12 | 0 |
| Dutch cabaret, Lord Godolphin's sale | 1803 ... | 43 | 1 | 0 |
| Travellers at the door of inn, Heathcote's sale ... ... ... | 1806 ... | 143 | 0 | 0 |
| View of Goree, Offley's sale... ... | 1806 ... | 58 | 16 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| View of Scheveling, Lord Lansdowne's sale ... ... ... | 1806 ... | 59 | 17 | 0 |
| A circular picture of buildings, figures and poultry, Coxe's sale ... | 1807 ... | 8 | 18 | 6 |
| Landscape and figures, 32¾in. by (?), Lord Rendlesham's sale ... ... | 1810 ... | 78 | 15 | 0 |
| Landscape and figures, H. Hope's sale... ... ... ... ... | 1816 ... | 104 | 0 | 0 |
| An inn, with a halt of travellers, Duke of Bedford's sale ... ... | 1827 ... | 110 | 5 | 0 |
| Landscape, cabaret, figures and cart, Lord Gwydir's sale ... ... | 1829 ... | 216 | 6 | 0 |
| Peasants Playing Bowls (No. 80, Robit's Catalogue), Hibbert's sale ... ... ... ... ... | 1829 ... | 223 | 13 | 0 |
| Winter scene, figures skating, Mortimer's sale ... ... ... | 1829 ... | 33 | 12 | 0 |
| A landscape, in which is represented a wake, Emmerson's sale ... | 1829 ... | 315 | 0 | 0 |
| Landscape and cottages, through an archway is seen a white horse, in the front are a woman selling vegetables and children playing, from Peyrière's Collection, Emmerson's sale ... ... ... | 1829 ... | 320 | 5 | 0 |
| Frozen canal, 37in. by 47½in., from Verdier's Collection, Nieuwenhuys' sale ... ... ... ... | 1833 ... | 336 | 0 | 0 |
| The same subject, woman and child, man breaking ice with a hatchet, 36in. by 44in., Erard's sale ... | 1833 ... | 295 | 0 | 0 |
| A winter scene in Holland, Sir C. Bagot's sale ... ... ... | 1836 ... | 44 | 2 | 0 |
| A post waggon, horsemen, travellers, and village church... ... ... | 1836 ... | 40 | 0 | 0 |
| A woman seated with a spindle at the door of a stable, talking to a poor peasant, from Calonne Collection, Esdaile's sale ... | 1838 ... | 64 | 1 | 0 |
| Quatre paysans buvant, Perregaux's sale ... ... ... ... ... | 1841 ... | 600 | 0 | 0 |
| A village inn, from Lucien Buonaparte and Boursault Collections, Higginson's sale ... ... ... | 1846 ... | 1060 | 10 | 0 |
| Peasants Playing at Bowls (see 1829), W. Hope's sale ... ... ... | 1849 ... | 262 | 10 | 0 |
| View near Scheveling, Metcalfe's sale | 1850 ... | 152 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Village scene, cavalier on grey horse, horseman in red cloak, post waggon (bought in), Capron's sale ... ... ... ... ... | 1851 ... | 472 | 10 | 0 |
| Vue Hollandaise, Patureau's sale ... | 1857 ... | 130 | 0 | 0 |
| Halt of Post Waggon, cavalier drinking, Sanderson's sale ... | 1858 ... | 80 | 17 | 0 |
| A winter scene, 30½in. by 22½in., Higginson's sale ... ... ... | 1860 ... | 304 | 10 | 0 |
| Halte de Voyageurs, Van der Schriek's sale ... ... ... | 1861 ... | 300 | 0 | 0 |
| Hiver, Van der Schriek's sale ... | 1861 ... | 360 | 0 | 0 |
| Landscape, cottage, sportsman, village fair in the distance, Scarisbrick's sale ... ... ... | 1861 ... | 37 | 16 | 0 |
| Landscape, cottage on a stream, wooden bridge, peasant seated, Scarisbrick's sale ... ... ... | 1861 ... | 35 | 14 | 0 |
| View near village, horseman and figures, Craig's sale ... ... | 1863 ... | 53 | 11 | 0 |
| View near a village, Craig's sale ... | 1863 ... | 53 | 11 | 0 |
| A winter scene (see 1860; bought in), Anderson's sale ... ... ... | 1864 ... | 294 | 0 | 0 |
| Le Ménétrier, Le Roy d'Etiolles' sale ... ... ... ... ... | 1864 ... | 80 | 0 | 0 |
| Landscape, waggon, figures regaling at the door of inn, Bryant's sale | 1865 ... | 157 | 10 | 0 |
| Vue de village, Van Brienen de Grootelindt's sale... ... ... | 1865 ... | 1010 | 0 | 0 |
| Halte de Voyageurs, Van Brienen de Grootelindt's sale ... ... | 1865 ... | 1005 | 0 | 0 |
| Halte de Voyageurs, sale in Paris ... | 1866 ... | 200 | 0 | 0 |
| La Dévideuse, Rhodes's sale ... | 1868 ... | 365 | 0 | 0 |
| Habitation rustique, Delessert's sale | 1869 ... | 520 | 0 | 0 |
| Paysage Hollandais en hiver, Delessert's sale ... ... ... | 1869 ... | 400 | 0 | 0 |
| Dutch village, pigs, horses (bought in), Hind's sale ... ... ... | 1870 ... | 346 | 10 | 0 |
| Landscape and an inn door, from Sir F. Baring's Collection, Gurney's sale ... ... ... ... ... | 1870 ... | 105 | 0 | 0 |
| The Halt—Sunset, from Van Brienen de Grootelindt's Collection, Mary H. de V.'s sale ..... ... ... | 1871 ... | 157 | 10 | 0 |
| Canal in winter, 30in. by 40in. (No. 27 Smith's Supplement), Cririe's sale ... ... ... ... ... | 1871 ... | 299 | 5 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Halte de Voyageurs, Lissingen's sale | 1876 | 460 | 0 | 0 |
| Interior, with peasants, Canning's sale | 1882 | 136 | 10 | 0 |
| Landscape, grey horse, 13in. by 10in., Duke of Hamilton's sale | 1882 | 556 | 10 | 0 |
| Village inn, waggon with white horse, 32in. by 38½in., panel (sold in 1848 for £121 16s.), Morris's sale | 1883 | 556 | 10 | 0 |
| Landscape, travellers at inn, 41in. by 60in., Sir W. Knighton's sale | 1885 | 131 | 5 | 0 |
| The Cabaret, Secretan's sale | 1889 | 1575 | 0 | 0 |
| Landscape, dated 1653 | 1891 | 210 | 0 | 0 |
| Scheveningen, Dudley's sale | 1892 | 1050 | 0 | 0 |
| Cabaret, Mildmay's sale | 1893 | 1522 | 0 | 0 |
| Woody landscape, Mildmay's sale | 1893 | 399 | 0 | 0 |
| Inn-door scene, Lyne Stephens' sale | 1895 | 1743 | 0 | 0 |

**Otto Venius.**—*See* **Venius.**

**Ouche.**—*See* **Sacchi.**

**Oude (De).**—*See* **Van de Velde (Willem).**

**Oudewater** and **Ouwater** were different persons. David was called Oudewater from the place of his birth. Oudewater is the old, and Ouwater the modern, manner of writing the name of the town and also of the family of that name. *See* **David (Gheeraert)** and **Ouwater.**

**Oudry (Jean Baptiste).**—B. Paris, 17th March, 1686; D. Beauvais, 30th April, 1755; S. his father; P. animals, history, portraits, landscapes, and flowers. This artist, whose influence on French art in the eighteenth century was considerable, was the son of Jacques Oudry, a master-painter and dealer in pictures, who kept a shop on the Pont Nôtre Dame, at Paris. After receiving some instruction from his father, Jean Baptiste studied in the school of the Guild of S. Luke, next under De Serre, and finally under the celebrated portrait-painter De Largillière. The last-named took J. B. Oudry into his house, and gave him every possible assistance, even making Oudry stand by when he was painting from life, and explaining how he produced certain results. Oudry was received into the Guild of S. Luke (of which his father was then Directeur) on 21st May, 1708.

At first Oudry painted portraits, but having shown De Largillière one into which he had introduced a dog, his former master was so struck by the success with which Oudry had

painted the animal, that he advised Oudry to devote his time specially to painting subjects in which animals formed the principal objects. This led Oudry to follow what was his true vocation. Nevertheless, having married while still very young a Mlle. Froissé, for some time his income was barely sufficient to meet their wants. He was, however, received into the Académie de Peinture in 1719, introduced by his friend Massé, the miniature-painter, to M. de Beringhen, chief equerry to Louis XV., and had lodgings given him in the Louvre, and a painting-room at the Tuileries. A portrait of Peter the Great which he painted also helped his rapid rise; for the Czar was so well satisfied with it that he insisted upon Oudry accompanying him to Russia, and to avoid giving a direct refusal Oudry had to conceal himself until the Czar left France. At his lodging in the Louvre he formed a collection of bric-à-brac, but into which he admitted only pictures by himself. A curious story is, however, told in connection with this collection. Oudry admired so much the pictures by the Italian, G. P. Pannini, that he was anxious to make an exception in his case, and, in the hope of receiving a picture from Pannini, Oudry sent him two pictures by himself and a very polite letter. Pannini, however, who was a very conceited man, expressed the greatest contempt for Oudry's pictures; but the latter had shortly afterwards an opportunity of avenging himself by writing another very polite note to Pannini, saying that he was happy to inform the latter that he had been able to obtain what he wished for, as he had bought two of Pannini's pictures for £2 each. After his death Oudry's collection was sold by auction, and produced about £2000 —a large sum in his time.

The manufacture of tapestries at Beauvais, established by Colbert, having fallen into decay, Oudry and his partner Besnier received a lease of the factory for twenty years, on condition that they endeavoured to revive the manufacture. He was also employed at the Gobelins, and attention to these two factories occupied most of Oudry's time for twenty years. He found, nevertheless, sufficient leisure to paint many pictures of hunts, animals, birds, etc., and to make innumerable drawings, among which those in black and white chalk, on blue paper, are extremely fine. Among them are illustrations for the Fables of La Fontaine, executed in 1729 and 1730. He painted both in oils and with pastels, and engraved. Oudry was also author of a book on colours.

Oudry and his wife had thirteen children, some of whom died before their parents. Their eldest son was an architect, the second was a painter, and several of the daughters were artists. De Largillière painted Oudry's portrait in 1729, which was engraved by J. Tardieu in 1760.

The following prices have been paid in France for Oudry's pictures, of which Louis Gougenot has given a full list:

| | | £ | s. | d. |
|---|---|---|---|---|
| Deux tableaux, canards et chien de chasse, La Live de Jully's sale... | 1770 ... | 20 | 0 | 0 |
| Deux natures mortes (perroquets et poissons), Conti's sale ... ... | 1777 ... | 36 | 0 | 0 |
| Visite à la Ferme, Pembroke's sale... | 1862 ... | 45 | 0 | 0 |
| Le Violon, Didier's sale ... ... | 1868 ... | 50 | 0 | 0 |
| Le Pont, Meffre's sale ... ... | 1868 ... | 125 | 0 | 0 |
| Le Pigeonnier, Meffre's sale ... | 1868 ... | 125 | 0 | 0 |

**Ouvilly (Baron d').**—*See* **Gerbier.**

**Ouwater.**—*See* **Oudewater.**

**Ouwater (Albert van).**—B.—— ; D.—— ; S.—— ; P. history and landscapes. Van Mander says that this artist was the first native of Holland who distinguished himself as a painter, and consequently was the founder of the Dutch school, yet the dates of his birth and death are not known. There is in our National Gallery an "Adoration of the Kings," on which the signature Ouwater appears to be genuine. "The Marriage of the Virgin," by Albert van Ouwater, produced £567 at Barker's sale in 1893.

**Ouwater (Isaac).**—B. Ouwater, 1747; D. Amsterdam, 1793; S.—— ; P. views of towns with figures and animals. He was a native of Ouwater, and there are views of Amsterdam by him in the Museum of that city.

**Ouwater (Jakob).**—B. Holland —— ; D. —— ; S. —— ; P. fruit, flowers, insects, etc. His name was inscribed on the Register of the Brotherhood called "Pictura," at The Hague in 1754, and he afterwards worked for a time at Middleburg.

**Ovens (Juriaen).**—B. Amsterdam, 1623; D. Friedrichstadt, in Holstein, 7th December, 1678; S. perhaps Rembrandt; P. history and portraits. It is not certain that this artist was a pupil of Rembrandt, as his execution is more in the manner of Van der Helst than in that of Rembrandt. He was invited to Friedrichstadt by the Duke of Holstein in 1675. There are pictures by Ovens in the Cathedral of Schleswig, the portraits of

five gentlemen seated round a table at Amsterdam, and others at Copenhagen and Rotterdam. He excelled in subjects seen at night and by torchlight, which he painted with warmth of colour and bold execution. In his portraits the heads have much animation and expression. At Du Blaisel's sale, in 1870, a "Famille Hollandaise," by Ovens, fetched £55.

**Overbeck (Johann Friedrich).**—B. Lübeck, 3rd or 4th July, 1789; D. 12th November, 1869; S. Academy of Vienna; P. history and religious subjects. This artist was the son of a Doctor of Law, who was also a poet and Burgomaster of Lübeck. Several of his family had been Protestant clergymen. In 1806 he went to Vienna to study art, and was expelled from the Academy. In 1810 he was at Rome, where he became a Roman Catholic. With Cornelius he founded the German pre-Raphaelite School of Painters, and formed the well-known brotherhood. When he returned to Germany he never visited his father or mother, although he had parted from them in 1806, and they did not die until 1820 and 1821 respectively. In 1819, when an exhibition of works by German painters was held in Rome, Overbeck contributed a picture of the Virgin Mary, which is an imitation of Raphael's style.

In 1819, Overbeck married a girl named Nina, said to have been the illegitimate daughter of a Viennese nobleman, from whom she received a dowry. Of their two children the girl died young, as did also the boy, who died in 1840, after giving promise of talent for art. Overbeck visited Germany again in 1831, and in 1855 for the last time.

Besides large works in Italy others by Overbeck are to be found in many cities of Germany and at Munich. His "Incredulity of S. Thomas," 180in. by 60in., produced £105 at Beresford Hope's sale in 1886.

**Owens (The).**—There were several artists of this name, the chief of whom was:

**Owen (William).**—B. Ludlow, 1769; D. London, 11th February, 1825; S. Catton; P. portraits and fancy subjects. This artist, who was much employed as a portrait-painter, was the son of a bookseller at Ludlow, and was educated at the Grammar School of that place. In 1786 he came to London, where he studied art under Catton and at the Royal Academy. He exhibited for the first time at the Academy in 1792, and between that year and 1824, of pictures, principally portraits, 203 at the

Royal Academy and seven at the British Institution. At first Owen painted rustic subjects, such as "The Blind Beggar of Bethnal Green," but his chief talent lay in portraiture, and in that he soon became distinguished. In 1804 he was elected an Associate, and in 1806 a full member of the Academy. He was appointed portrait-painter to the Prince of Wales in 1810, and principal portrait-painter to the Regent in 1813. His income is said to have been then £3000 a year, and many distinguished persons sat to him, among them William Pitt and Sir John Soane, the architect. There are fancy pictures by him in the National Gallery, and portraits at the National Portrait Gallery.

The following prices have been paid for pictures by Owen:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Roadside (engraved), Parkes's sale ... ... ... ... ... | 1813 ... | 108 | 0 | 0 |
| A girl with a pitcher, Hope's sale ... | 1816 ... | 42 | 0 | 0 |
| Portrait of a lady, Lord de Tabley's sale ... ... ... ... ... | 1827 ... | 36 | 15 | 0 |
| A female fortune-teller and a young girl (bought by Chantrey, the sculptor), Lord de Tabley's sale | 1827 ... | 110 | 5 | 0 |
| A girl at a spring, Lord de Tabley's sale ... ... ... ... ... | 1827 ... | 78 | 15 | 0 |
| Portrait of Lady Wriothesley Russell (engraved), W. Russell's executors' sale ... ... ... | 1884 ... | 220 | 10 | 0 |
| The Beggars ... ... ... ... | 1890 ... | 267 | 0 | 0 |

**Ox (The).**—*See* **Carracci (Lodovico).**

**Oylenburgh.**—*See* **Ulenburgh.**

**Paape.**—*See* **Pape.**

**Pablo (Dr.).**—*See* **Roelas (Juan de las).**

**Pablo da Cordoba.**—*See* **Cespedes.**

**Pacchia (Girolamo del).**—B. Siena, 1477; D. ——; S. ——; P. history and portraits. He was the son of a cannon-founder, who came from Croatia, and, settling at Siena, married Appolonia del Zazzera. His father having died while he was still young, Girolamo was placed by his mother under a painter of Siena, and subsequently studied at Florence, and at Rome in 1500. He improved rapidly in art, and returned to Siena about 1508, with the reputation of an excellent painter. He worked there in company with Bazzi, Beccafumi, and Pacchiaroti, and his works have been confounded with those of the last-named artist. This

is not surprising, as they were contemporaries, belonged to the same faction in their native city, and to the Bardotti Club in 1535. When that club was dispersed the two artists fled to France, where they painted for Charles VIII. at the Château de Gaillon under Il Rosso.

There is a good example of Del Pacchia's work in our National Gallery. By some writers he is supposed to have been a pupil of Perugino; but it is more probable that he formed his style by studying, when at Rome, the works of Raphael. Many pictures formerly attributed to Pacchiaroti are now known to be by Del Pacchia.

**Pacchiaroti (Giacomo).**—B. Siena, 1474; D. 1540; S. Bernadino Fungai; P. history and portraits. The father of this painter was a cloth-draper named Bartolommeo di Giovanni Pacchiaroti, of Siena. As Giacomo showed early an inclination for art, he was placed under Fungai, at that time one of the best painters at Siena. He worked there until the time when the active part he took in the tumults in that city rendered it necessary, as he was outlawed, for him to escape to France, where, like Del Pacchia, he worked under Il Rosso. He was, however, out of consideration for his wife and children, allowed to return to the neighbourhood of Siena.

Pacchiaroti's and Del Pacchia's pictures have been so much mixed up that many are still ascribed, even in large galleries, to one that were certainly painted by the other. The first of the following was sold as being by Pacchiaroti, and bought for the National Gallery. It is now attributed to Del Pacchia. The others were also sold as by Pacchiaroti.

| | | £ | s. | d. |
|---|---|---|---|---|
| Madonna and Child, 29in. by 24in., Bammeville's sale ... ... | 1854 ... | 92 | 8 | 0 |
| Assumption of the Virgin, Lord Northwick's sale ... ... ... | 1859 ... | 11 | 11 | 0 |
| Venus reclining, Cupid and two infants, Foot's Cray Place sale | 1876 ... | 121 | 16 | 0 |
| Madonna and Child, enthroned, S. Peter, S. Catherine, and a monk, 19½in. by 13in., Hoare's sale ... | 1883 ... | 189 | 0 | 0 |

**Pacheco (Francisco).**—B. Seville, 1571; D. Seville, 1654; S. Luis Fernandez; P. history and portraits. The name of Pacheco is celebrated in the annals of art in Spain, not only because Francisco was a painter, poet, and writer on art, but also

because he was the nephew of another Francisco Pacheco, a Cànon of Seville, noted for his scholarship and taste. The nephew, moreover, was the master of Alonso Cano and Velasquez, who became his son-in-law. There can be no doubt that Francisco acquired from his uncle the good taste in art and the fondness for literary society and writing which rendered him distinguished through a long life.

Pacheco painted at first standards for the fleets of the American Spaniards in 1594, the subjects on the crimson damask being S. Iago on horseback and the royal arms of Castile. From these he passed to decorative works, and coloured some excellent statues by Nuñez, Delgado, and Martinez Montañez. In 1598 he painted in distemper a portion of the monument erected at Seville as a funeral honour to Philip II. He painted passages from the life of S. Raymond, in competition with Alonso Vasquez; and in 1603, for the Duke of Alcalà, the fable of Dædalus and Icarus, a work for which he received not only 1000 ducats, but also the approval of the painter Cespedes.

In 1611 Pacheco visited Madrid, the Escorial, and Toledo, where he became acquainted with El Greco and other artists. On his return to Seville, he opened the School of Painting, and had Alonso Cano and Velasquez as his scholars. After painting a full-length portrait of Ignatius Loyola for the Jesuits in 1612, he finished his greatest work, the "Last Judgment" (for the Nunnery of S. Isabel), in which he introduced his own portrait. Pacheco was chosen Familiar of the Inquisition in 1618, an important position, since he was also made Inspector of Pictures, in which capacity he had to see that no indecorous paintings were placed in churches. He also wrote an essay on painting and sculpture.

In 1625 Pacheco accompanied his son-in-law, Velasquez, to Madrid, where he was honoured by the patronage of Philip IV. After his return to Seville his time was principally passed in writing, although his most important work, the "Arte de la Pintura," was not published until 1649. In it he tells us that he at an early age adopted Raphael as his model, and he was certainly a very careful and diligent painter, taking particular pains with his studies and sketches. Perhaps, however, this very care was the reason why they are deficient in vigour, and why the execution may be termed rather learned than masterly. Pacheco's best works are small portraits, of which he painted many, both in oil and in crayons.

**Padovanino.**—*See* **Varotari.**

**Pagani.**—There were several Italian painters of this name, of whom the principal were those mentioned hereunder:

**Pagani Lattanzio**, called Lattanzio della Marca.—B. Monte Rubiano, Marca of Ancona; D. Monte Rubiano, 1553; S. his father Vincenzio; P. history. He was the pupil of his father, but studied also at Venice, where he painted with Il Conegliano. He inherited at Perugia the designs and unfinished works of Perugino, and became the head of the police in that city in 1553, when he abandoned painting. L. Pagani was a very able artist, and having painted at one time in the castle at Rimini, he is sometimes spoken of as Lattanzio di Rimini.

**Pagani Vincenzio.**—B. Monte Rubiano; D. Monte Rubiano, after 1529; S. probably of Raphael; P. history. Although little is known of the life of this painter, he left some fine works in Umbria. The date 1529, given as that of his death, appears, however, to be wrong, for at the Davenport-Bromley sale in 1863, a picture of "The Annunciation, the Deity, and Infant Angels" (which had belonged to Cardinal Fesch, and realised £116 5s.) was signed "V. Paganus di Monte Rubiano, 1532."

**Paggi Giovanni Baptista.**—B. Genoa, 1554 or 1556; D. Genoa, 1627; S. Cambiaso; P. history. Although a pupil of Cambiaso, the reputation Paggi afterwards acquired as an artist was largely due to his careful study of the antique. Owing to a quarrel, in which he killed his antagonist, he was obliged to leave Genoa and remove to Florence, where he remained for twenty years, and was patronised by the Medici. In conjunction with Cigoli, Paggi endeavoured to restore the former excellence of the Florentine school of art, and was himself a sculptor, an architect, and a writer on art, as well as a painter. Lanzi says that his finest works were three subjects from "The Passion of Christ," at the Certosa at Pavia. In the Palazzo Doria, at Genoa, is also one of his fine pictures, "The Massacre of the Innocents," painted, it is said, in competition with Rubens. Paggi's latest works are his best, and some of them have been compared with those of Correggio.

**Palamedes.** *See* **Stevens.**

**Palissy (Bernard).**—B. La Chapelle Biron, in Perigord, between 1500 and 1510; D. Paris, 1588; S. ——; P. history and portraits. Although this celebrated artist is most known as

the inventor of his famous pottery, he also painted glass and portraits. He was the son of a glazier. When twenty-one years of age he travelled in France, Switzerland, Germany, and Flanders. In 1539 he married and settled at Saintogne, in France, where, besides carrying on the various branches of his trade, he began his attempts to produce enamelled earthenware. After many failures he succeeded, and, although a Huguenot, was saved from being burnt by his patron, Le Conétable de' Montmorency. Palissy was even given a lodging in the Tuileries, where he rendered himself so useful to Catherine de' Medicis that she saved him on the day of the Massacre of S. Bartholomew. This did not, however, prevent his being arrested later as a heretic and sent to the Bastille, where, after an imprisonment of about a year, he died.

**Palma (Giacomo)**, the elder, called Il Vecchio.—B. probably at Serintala, near Bergamo, about 1480; D. Venice, 1528; S. probably Giovanni Bellini; P. history and portraits. It is surprising that so little is known regarding the life of Palma the elder. Even the place and date of his birth are uncertain, and the date 1500 inscribed on a picture, a "Santa Conversazione," in the collection of the Duc d'Aumale, is said to be a forgery. He appears, however, to have adopted at different times the manner of painting of several great artists of the Venetian school, and with so much success that many of his works have been attributed to Giorgione, for whose style of colouring he seems to have had the greatest admiration.

Although Il Vecchio was much employed in painting those large compositions of the Virgin and Child, saints, and donors—a class of picture which the Italians call a "Santa Conversazione"—he was no less successful in representing mythological subjects, and in most of his works the landscape in which the scene is supposed to occur forms not the least beautiful part of the picture. Of what may be called fancy portraits, many now attributed to Palma on good grounds were formerly said to be by Titian—among others the portrait in the National Gallery known as that of Ariosto by Titian, to which must be added "La Schiava di Tiziano" in the Barbarini Palace, and "La Bella di Tiziano" in the Sciarra Palace, both at Rome. That formerly called his daughter "Violante" was probably painted from some favourite model, as Palma had no daughter. Many of his works place him among the foremost painters of his time, and, where they have not been injured by over-cleaning, are some of the most charming

productions of Venetian art at the period when it attained the nearest to perfection.

Pictures by the elder Giacomo Palma have always been readily sold at auctions, and the wide range of the prices paid for them may be ascribed to the fact that many of those attributed to him were by his grand-nephew, the younger Palma, or by some other Venetian artist.

| | | £ | s. | d. |
|---|---|---|---|---|
| Femme endormie avec un enfant, Six's sale ... ... ... ... | 1704 ... | 50 | 0 | 0 |
| Adoration des Bergers, Van der Wolf's sale ... ... ... | 1776 ... | 250 | 0 | 0 |
| The Graces, Calonne's sale ... ... | 1795 ... | 17 | 17 | 0 |
| Marriage of S. Catherine, Calonne's sale... ... ... ... ... | 1795 ... | 52 | 10 | 0 |
| The Entombment ... ... ... | 1803 ... | 43 | 1 | 0 |
| The Three Marys at the Sepulchre... | 1803 ... | 25 | 4 | 6 |
| Mary Lamenting over the Dead Christ, Lord Lansdowne's sale... | 1806 ... | 30 | 9 | 0 |
| Martyrdom of a Saint, large gallery picture, Beckford's (Fonthill) sale ... ... ... ... | 1823 ... | 36 | 15 | 0 |
| Mary Magdalen Bathing the Feet of Christ, R. Westall's sale ... | 1830 ... | 52 | 10 | 0 |
| Holy Family, S. Elizabeth, S. Catherine, Zechariah, and S. John the Baptist, Erard's sale... | 1833 ... | 74 | 11 | 0 |
| Mariage Mistique de S. Catherine, Aguado's sale ... ... ... | 1843 ... | 122 | 0 | 0 |
| La Sainte Famille, King of Holland's sale ... ... ... ... ... | 1850 ... | 350 | 0 | 0 |
| Holy Family, Magdalen, and a female figure, from Sir Thomas Baring's Collection, Murray's sale ... ... ... ... ... | 1852 ... | 252 | 0 | 0 |
| The Virgin, Infant on her lap, who presents a cross to S. Francis, S. Rogers's sale ... ... ... | 1856 ... | 330 | 15 | 0 |
| Divine and Heathen Love, from L. Philippe's Collection, Bromley's sale ... ... ... ... ... | 1863 ... | 441 | 0 | 0 |
| Vierge, Enfant Jesus, et Saints, Pourtales-Gorgier's sale... ... | 1865 ... | 50 | 0 | 0 |
| Vierge, Enfant Jésus, S. Joseph, et le jeune S. Jean, Pourtales-Gorgier's sale ... ... ... | 1865 ... | 410 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Vierge et Enfant Jésus, Poniatowski's sale ... ... ... | 1867 ... | 160 | 0 | 0 |
| Mars, Venus, and Cupid, from D. Bromley's Collection, Seymour's sale ... ... ... ... ... | 1869 ... | 105 | 0 | 0 |
| Portrait of Andrea Palladio when young, Maxwell's sale ... ... | 1873 ... | 199 | 10 | 0 |
| Adoration of the Shepherds, 18in. by 26in., Graham's sale ... ... | 1886 ... | 157 | 10 | 0 |
| Mars and Venus, Leyland's sale ... | 1892 ... | 472 | 0 | 0 |
| Madonna and Child, Dudley's sale | 1892 ... | 462 | 0 | 0 |
| Holy Family, Dudley's sale ... ... | 1892 ... | 692 | 0 | 0 |

**Palma (Giacomo)**, the younger, called Il Giovane.—B. Venice, 1544; D. Venice, 1628; S. Antonio Palma; P. history, mythological subjects, and portraits. The younger Giacomo was the grand-nephew of the elder Giacomo Palma, and although he followed generally the style of the older Venetian painters, his is more Veronese in character, and his execution is smoother and heavier. The subjects of his pictures are also oftener mythological. One of the most interesting points in the life of the younger Palma is that he was alive in Venice when Rubens visited it about 1600 and Van Dyck in 1623, and that they were in all probability personally known to him, and may have learned from him the processes adopted by the older Venetian painters, Giorgione, Titian, and the elder Palma.

The reputation of the younger Palma must have been high in his own time, since he was the rival of Paolo Veronese and Tintoretto. Pictures by him have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| A satyr admiring a sleeping Venus, in chiaro-oscuro, Hamilton's sale | 1801 ... | 11 | 11 | 0 |
| The Assumption of the Virgin, from Borghese Palace ... ... ... | 1804 ... | 829 | 10 | 0 |
| Virgin and Child and five Saints, from Corsham Collection, Gilbert's sale ... ... ... ... | 1846 ... | 65 | 2 | 0 |
| Virgin and Child, SS. Peter and Paul, Lord Northwick's sale ... ... | 1859 ... | 29 | 3 | 0 |
| Holy Family, SS. Catherine, Jerome, and John and the Magdalen, Lord Northwick's sale ... ... | 1859 ... | 168 | 0 | 0 |
| Christ at the Pool of Bethesda, Lord Northwick's sale ... ... ... | 1859 ... | 53 | 11 | 0 |
| Holy Family, Lord Northwick's sale | 1859 ... | 120 | 0 | 0 |

Pictures in oils by Palmer have been sold by auction as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Bright Cloud, Giles's sale ... | 1881 ... | 100 | 16 | 0 |
| Twilight, Giles's sale... ... ... | 1881 ... | 162 | 15 | 0 |
| The Gleaning Field, Giles's sale ... | 1881 ... | 141 | 15 | 0 |
| The Rising of the Lark, Giles's sale | 1881 ... | 89 | 5 | 5 |
| In water-colours: | | | | |
| Coast scene, sunset, 7½in. by 16½in., Flint's sale ... ... ... | 1862 ... | £ 26 | s. 15 | d. 0 |
| Early Summer, 21in. by 29¾in., (bought in), Knowles's sale ... | 1862 ... | 47 | 0 | 0 |
| The Ballad, Harvest ... ... ... | 1863 ... | 89 | 5 | 0 |
| Pastoral landscape, 39½in. by 25½in., Duncuft's sale ... ... ... | 1864 ... | 71 | 8 | 0 |
| Storm, windmill, peasants (exhibited Water-colour Gallery), Threlfall's sale ... ... ... | 1864 ... | 52 | 0 | 0 |
| Papignio, near Terni, Graham's sale | 1870 ... | 79 | 16 | 0 |
| Emily and Valancourt, Michel's sale | 1875 ... | 105 | 0 | 0 |
| Sir Guyon and the Palmer Attending, Wilkinson's sale ... ... ... | 1876 ... | 84 | 0 | 0 |
| The Traveller, Gurney's sale ... | 1883 ... | 120 | 15 | 0 |
| Italy, Gurney's sale ... ... ... | 1883 ... | 98 | 14 | 0 |
| Glorious Sunset (engraved), Gurney's sale ... ... ... ... ... | 1883 ... | 131 | 5 | 0 |
| Lycidas, Gurney's sale ... ... | 1883 ... | 131 | 5 | 0 |
| Tityrus, Gurney's sale ... ... | 1883 ... | 168 | 0 | 0 |
| The Curfew, Valpy's sale ... ... | 1888 ... | 125 | 0 | 0 |
| The Lonely Tower, Valpy's sale ... | 1888 ... | 101 | 0 | 0 |
| Towered Cities, Valpy's sale ... | 1888 ... | 165 | 0 | 0 |
| The Eastern Gate, Valpy's sale ... | 1888 ... | 165 | 0 | 0 |

**Palmezzano** or **Palmegiani** (**Marco**), called Marco da Forli. —B. Forli, about 1456; D. after 1536; S. Rondinello of Ravenna and Melozzo da Forli. This painter, who was one of the most active in Romagna in his time, occasionally signed his name "Marchus de Melotius," or "de Melotiis," and his works, which are very numerous, have been confounded with those of his master Melozzo. There are many pictures by him at Forli, and others in the different galleries of Europe. In our own National Gallery is a "Deposition in the Tomb."

Marco's style varied very much, for he modernised it as he grew older. His masterpiece is the altar-piece in the chapel of the Orfanotrofio delle Femmine, at the Michelline, at Faenza, which was completed in 1500. A favourite subject with him was "Christ

Bearing His Cross," of which the finest example was exhibited at Manchester in 1857.

Pictures by this painter have been sold under both the names given above, as follow :

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin standing, with the Infant seated on a ledge, SS. Joseph, John, and Catherine, inscribed and dated 1527; Bayntun's sale | 1853 ... | 70 | 7 | 0 |
| Virgin and Child, with SS. Peter and Catherine, angel with fruit, a landscape, Lord Northwick's sale | 1859 ... | 21 | 0 | 0 |
| Virgin Enthroned, from Fesch Collection, D. Bromley's sale ... ... | 1863 ... | 336 | 0 | 0 |
| Sainte Famille, Lochis's sale ... | 1868 ... | 120 | 0 | 0 |
| Holy Family, SS. Catherine and John, signed and dated 1537, D. Bromley's sale ... ... ... | 1869 ... | 76 | 13 | 0 |

**Palomino de Castro y Velasco (Acisclo Antonio).**—B. Bujalance, 1652 ; D. Madrid, 1725 ; S. Valdès Leal ; P. history and portraits. This artist and author—for he has been called the Vasari of Spain—was the son of parents in good circumstances, who removed to Cordoba for his education. Valdès Leal, who visited Cordoba in 1672, was so much pleased with some of his attempts at drawing, that he advised him to study art, and for that purpose Palomino went to Madrid. He had, however, received minor orders in the Church prior to 1678, and his intention was to proceed from Madrid to Rome, to take full orders. Alfaro, the painter, who appears to have had a great friendship for him, had given him letters to artists in Madrid, and appointed him by his will to finish some pictures he had left unfinished at Madrid. The result was that Palomino gave up his idea of becoming a priest, and married Catalina Barbara Perez, a daughter of the envoy of the Swiss cantons.

In 1686 Palomino was chosen assistant to Claudio Coello, and in 1688 was appointed painter to the king. He visited Valencia in 1697, and lived there four years. In 1712 he was at Granada, and in the following year was at Cordoba. In 1715 he brought out the first volume of his well-known book of the lives of Spanish artists, with a title-page engraved by himself. Although he possessed great theoretical knowledge, Palomino's paintings are not remarkable, and his reputation was earned as a learned and laborious historian, from whom Cean Bermudez drew a great part of his materials.

At Bernard's sale, in 1855, the portrait of Isabella de Valois, the wife of Philip II., by Palomino, produced £115 10s.

**Panetti (Domenico).**—B. Ferrara, about 1460; D. before 1513; S. Bono de Ferrara; P. history. There are many pictures by this artist at Ferrara. Vasari says he was the master of Garofalo. He was the contemporary of Lorenzo Costa. Two pictures by Panetti were sold in 1870 at De Blaizel's sale—"L'ensevelissement du Seigneur," for £20, and "La Vierge et l'Enfant Jésus," for £18.

**Panicale (Masolino da).**—*See* **Masolino.**

**Panini** or **Pannini (Il Cavaliere Giovanni Antonio).**—B. Piacenza, 1695; D. Rome, 21st October, 1768; S. A. Lucatelli and B. Luti; P. ruins and architectural subjects. This painter was celebrated in the last century for pictures of the subjects to which he confined himself. He resided some time in Paris, about 1732, and was elected a member of the Academy. Panini's pictures are very inferior to those by Canaletto or Guardi, as they are often composed of heaps of architectural ruins, and the greens and yellows, which he introduced freely into them, render their general effect unpleasant. Many of them have been engraved. They have seldom produced high prices at sales—generally from £5 to £40. The following have been exceptions to the rule:

| | | £ | s. | d. |
|---|---|---|---|---|
| Architecture and figures, Pope Paul IV.'s sale ... ... ... | 1770 ... | 100 | 0 | 0 |
| Jésus chassant les Vendeurs du Temple, and La Piscine Miraculeuse (together), Randon de Boisset's sale ... ... ... | 1777 ... | 225 | 0 | 0 |
| La Place et l'Eglise de S. Pierre, Rome, Gamba's sale ... ... | 1811 ... | 75 | 0 | 0 |
| Noces de Cana, L'Elysée sale ... | 1837 ... | 65 | 0 | 0 |
| Piazza Navone, Rome, Fête on the Birth of the Dauphin, 30th November, 1729, engraved, Lord Ashburton's sale ... ... ... | 1871 ... | 640 | 10 | 0 |
| Ancient Rome, Murray's sale ... | 1877 ... | 152 | 5 | 0 |
| Modern Rome, from Choiseul Collection, Murray's sale ... ... | 1877 ... | 189 | 0 | 0 |
| Ruins, 26in. by 22in., Duke of Hamilton's sale ... ... ... ... | 1882 ... | 215 | 5 | 0 |
| Ancient Rome ... ... ... ... | 1882 ... | 152 | 5 | 0 |
| Modern Rome ... ... ... ... | 1882 ... | 189 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The two preceding were painted in 1757 for the Duc de Choiseul, whose portrait is introduced into each, and were from Casimir Perrier's collection. | | | | |
| Casatellas, Tivoli, 54in. by 36in. ... | 1884 ... | 472 | 10 | 0 |
| Cascade, Tivoli, 54in. by 40in. ... | 1884 ... | 420 | 0 | 0 |
| Exterior of S. Peter's, Rome, Lonsdale's sale ... ... ... ... | 1887 ... | 390 | 0 | 0 |
| Interior of same, Lonsdale's sale ... | 1887 ... | 1100 | 0 | 0 |

**Pantoja de la Cruz (Juan).**—B. Madrid, 1551; D. before 1609; S. Alonso Sanchez Coello; P. history and portraits. This artist was one of the great portrait-painters of Spain. He made the designs from which the monuments of Charles V. and Philip II. in the Escorial were executed by the sculptor Pompeyo Leoni. Pantoja also painted many portraits of Philip II. and the members of his family. There is in the Queen's Gallery a wonderful portrait of Charles V. as he appeared shortly before his death. On the accession of Philip III., Pantoja continued in favour at Court, and he made the designs for the equestrian statue of Philip. Besides portraits, he painted many altar-pieces for churches and religious houses. He excelled also in painting animals and birds.

At the sale of the Duke of Hamilton's Collection, in 1882, a very curious picture by Pantoja, representing a council of eleven English and Spanish statesmen, 81in. by 105in., was bought for the National Portrait Gallery for £2520.

**Paolino da Pistoja (Fra).**—*See* **Pistoja.**

**Paolo Veronese.**—*See* **Caliari (Paolo).**

**Paon.**—*See* **Le Paon.**

**Pape** or **Paape (Adriaan** or **Abraham de).**—B. ——; D. ——; S. Gerard Dou; P. interiors and figures. He was a citizen of Leyden, and in his time the Guild of S. Luke was incorporated in that city. He was Warden, and afterwards Dean, in 1615, and again in 1666. There is a picture by Pape at The Hague, and another is included in our National Gallery; the latter was purchased at the sale of the Blenheim Collection in 1886 for £252. At Dudley's sale in 1892 an "Interior" by this painter produced £267.

**Papi (Cristofano di),** called Dell' Altissimo.—B. ——; D. Florence, 21st September, 1605; S. Pontormo and Bronzino; P.

portraits. Little is known of the life of this painter except that, after executing a number of pictures and portraits at Florence, he was sent by Cosmo de' Medici to Como to copy the portraits of celebrated persons which Paolo Giovio had collected. Papi appears to have begun the work in July, 1552, and was occupied in doing it until October, 1556. He copied at least seventy portraits, and probably more, including that of Christopher Columbus. These copies are now in the gallery at Florence. According to Alessandro Lanco, Ippolita Gonzaga sent Bernadino Campi also to Como to copy the above portraits.

**Parcelles,** or **Percelles,** or **Porcelles (Johannes).**—B. Ghent, 1597; D. Leyderdorp, 1641; S. H. C. Vroom; P. marine subjects. The works of this painter are much praised by contemporary writers. He exposed himself frequently to the greatest perils in storms, in order to study the effects of them, and reproduced them in his pictures with astonishing truth. There are some of his works at Madrid. Johannes had a son Julius, who was born at Leyderdorp about 1628, and painted in the same style as his father, but with less transparency.

**Pareja (Juan de).**—B. Seville, 1606; D. 1670; S. Velasquez; P. portraits and genre. This celebrated slave of Velasquez was probably a mulatto, a class of slaves numerous in Andalusia when he lived. He accompanied Velasquez to Madrid in 1623. As he was constantly employed in work in the painting-room of his master, he acquired knowledge of the implements of the painter's art, and felt an ardent desire to use them. In secret he copied the works of his master, and when he went with Velasquez to Italy, seized every opportunity of improving his knowledge of art. So well, however, had he preserved his secret that it was only when he was forty-five that Velasquez became aware of the efforts Pareja had made to become a painter. The king, Philip IV., frequently visited the painting-room of Velasquez, and, when there, was in the habit of turning any picture the face of which was towards the wall. Pareja having finished a small picture with great care, placed it where Philip was certain to turn it. On the king's doing so he asked for the painter. Pareja then fell upon his knees and begged that Philip would protect him. Philip, turning to Velasquez, said, "You see that a painter like this ought not to remain a slave." Pareja, kissing the king's hand, became a free man, and Velasquez not only gave him a formal deed of manumission, but received him as a scholar.

Pareja, however, remained in his former master's service, and even in that of Velasquez' widow until his death.

There is a fine portrait of Pareja painted by Velasquez, in the possession of the Earl of Radnor. Perhaps this is the portrait painted at Rome which gained Velasquez admission into the Academy of S. Luke. In the Royal Gallery of Spain is a "Calling of S. Matthew" by Pareja, and there is a fine portrait by him in the Hermitage at S. Petersburg. Palomino also mentions the portrait of an artist, Joseph Ratts. All these are painted in the manner of Velasquez.

**Parke (Henry).**—B. about 1790; D. London, 5th May, 1835; S. Sir John Soane; P. architecture and landscapes. This artist was by profession an architect; but he painted views both in oil and in water-colours, which are elaborately finished and powerful in effect. He travelled in Italy and in Egypt. Between 1815 and 1835 Parke exhibited thirty-three works at the Royal Academy. Many of his drawings are at the Institute of British Architects, and after his death a large number were sold at Messrs. Sotheby's (in May, 1836). At Dr. Percy's sale in 1800, a view on the coast of Capri, in water-colours, by Henry Parke, produced £27.

**Parmentier (Jacques).**—B. Paris, 1658; D. London, 2nd December, 1730; S. Sebastien Bourdon; P. history and portraits. He was the maternal nephew of Bourdon, and came to England in 1676. At first he was employed by De la Fosse to assist him at Montague House. Parmentier was afterwards sent by King William to decorate his palace at Loo. On his return to England Jacques went to Yorkshire, where he painted historical subjects and portraits. Among such works are the altar-piece at Hull and another in S. Peter's at Leeds. His best work is on a staircase at Worksop. He presented a picture of "Diana and Endymion" to the Painters' Hall in London. After the death of Laguerre, in 1721, Parmentier returned to London, died there, and was buried in S. Paul's, Covent Garden.

**Parmigiano (Il).**—*See* **Mazzola (Francesco Maria).**

**Parris (Edmund Thomas).**—B. 4th June, 1793; D. 9th November, 1873; S.——; P. history, portraits, and panoramas. Very little is known regarding the early life of this artist, but he exhibited at the Royal Academy in 1816, and between that year and 1873, of works classed as "historical," twenty-six

at the Royal Academy, thirty-six at the British Institution, and eighteen in Suffolk Street. From 1825 to 1829 he was engaged in painting the gigantic panorama of London, seen from the dome of S. Paul's, which was so long exhibited at the Colosseum in Regent's Park and then was removed to New York. Parris was appointed historical painter to Queen Adelaide in 1838. He painted a portrait of Queen Victoria, and in 1839 her Coronation. From 1853 to 1856 Parris was employed in restoring the paintings by Sir James Thornhill in the dome of S. Paul's—a very difficult and somewhat dangerous work. He was also occupied in designing for the early "annuals," and his pictures, which usually contained some beautiful women, were always one of the attractions at Somerset House. Several of his works were engraved.

**Parrocels (The).**—There were no less than fifteen French painters of this name, all of the same family. The dates of their birth range from Barthélemy, born at Montbrison in 1595, to Etienne Antoine, born at Avignon in 1817. The battle-painters were the best-known.

**Parrocel (Charles).**—B. Paris, 1688; D. Paris, 1752; S. Lafosse; P. battles and history. He was the son of Joseph Parrocel, and after studying at Rome he returned to France, and entered a cavalry regiment, to study his subjects from nature. He became a member, and in 1754 professor, of the Académie. He painted some pictures for Louis XIV., and afterwards accompanied Louis XV. in the campaigns of 1744 and 1745, and painted several events in them. He lived at the Gobelins, and died there. Charles Parrocel's drawings are much admired, and taken altogether he was a better painter than his father.

**Parrocel (Ignace).**—B. Avignon, 1668; D. Mons, 1721 or 1722; S. his uncle Joseph; P. battles. He was a son of Louis, and travelled in Italy and Austria. In the latter country he was patronised by the Emperor, and painted seven large pictures of the battles of Prince Eugène, which are at Vienna. Ignace was afterwards called into Flanders by the Duc d'Aremberg, and died at Mons. His pictures most resemble those by his uncle Joseph. He also engraved.

**Parrocel (Joseph).**—B. Brignolles, Provence, 1646; D. 1704; S. his brother Louis; P. battles and history. He was the son of Barthélemy, and went to Rome in 1668, where he became the

pupil of Bourguignon. After visiting many cities in Italy, he went to Venice, intending to settle there. An attempt having, however, been made to assassinate him, he left Italy, and returned to France in 1675, settling at Paris. He was received into the Academie in 1676. In 1703, by order of Louvois, who protected him, he painted at the Invalides. Although the rival of Van der Meulen, Lebrun chose the latter to paint the victories of Louis XIV. Many of Joseph Parrocel's pictures have blackened very much, and generally they are inferior to those by Van der Meulen. He also engraved. Battle-pieces by him have produced at sales from £5 5s. to £40.

**Pars William.**—B. London, 1742; D. Rome, 1782; S. S. Martin's Lane School; P. portraits and landscapes. Pars was the son of a chaser, and exhibited in 1761, at the Society of Arts, a portrait and miniatures. He was chosen in June, 1764, by the Dilettanti Society to accompany as draughtsman Dr. Chandler and Mr. Revett to Greece, and he returned to England in November, 1766. He also accompanied the then Lord Palmerston to the Continent, and painted views at Rome, in Switzerland, and in the Tyrol. In 1770 he was elected an Associate of the Royal Academy, and in 1774 was sent by the Dilettanti Society, as their pensioner, to complete his studies in Rome, where he remained until he died.

Between 1760 and 1776, Pars exhibited two portraits at the Society of Arts, eleven at the Free Society, and twenty-seven at the Royal Academy. The majority of them were small whole-lengths, but a few were life-size. He also made many drawings in water-colours. Woollett, Sanby, and Byrne engraved some of his works. At Dr. Percy's sale, the following water-colour drawings by him were disposed of:

| | | £ | s. | d. |
|---|---|---|---|---|
| A View in Rome ... ... ... | 1890 ... | 38 | 17 | 0 |
| A similar view ... ... ... ... | 1890 ... | 39 | 18 | 0 |
| Valle Crucis Abbey, Llangollen ... | 1890 ... | 18 | 18 | 0 |

**Partridge (John).**—B. 28th February, 1790; D. 25th November, 1872; S. ——; P. portraits and genre. The details of this painter's life are very little known, but he exhibited between 1815 and 1861, of works almost exclusively portraits, seventy-two at the Royal Academy and fifty-eight at the British Institution. Among his few pictures that were not portraits were "Titania, Puck, and Bottom," shown in 1830, and "Sketch of a Sketching Society" in 1836. His portraits of the Queen and

Prince Albert, in 1843, were engraved, and he was appointed, in 1845, Portrait-painter Extraordinary to Her Majesty and the Prince. His portraits are thought to be good likenesses, if not remarkable as pictures. Partridge was a member of the Sketching Club. At the National Portrait Gallery is a picture by Partridge representing the Meeting of the Fine Arts Commission of 1841 at Gwydyr House, Whitehall.

The following pictures by John Partridge were disposed of at his executors' sale:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Critical Moment, portraits of the members of the Sketching Society ... ... ... ... | 1874 ... | 157 | 10 | 0 |
| Belinda's Toilette ... ... ... | 1874 ... | 99 | 15 | 0 |
| Portrait of Lord Macaulay ... ... | 1874 ... | 10 | 10 | 0 |

**Passarotti** or **Passerotti** (**Bartolommeo**).—B. Bologna, about 1520 or 1530; D. Bologna, 3rd June, 1592; S. Vignola and Taddeo Zucchero; P. history and portraits. He went early to Rome, worked with Taddeo Zucchero, and painted there several altar-pieces. On his return to Bologna, he opened a school, and had among his pupils Francesco Vanni and Agostino Carracci. Some of the pictures he painted at Bologna were much praised by L. Carracci, but his chief merit was as a painter of portraits, in which line Guido Reni placed him immediately after Titian. He painted the portraits of the Popes Pius V., Gregory XIII., and Sixtus V. He also drew with a pen, and etched with great spirit.

By his will, dated 14th July, 1590, it is evident that Passarotti not only lived in a house which belonged to him, but had formed a very considerable collection of works of art, which he divided among his sons, Tiburzo and Aurelio, both of whom were painters, and his daughters, Ventura and Aurelia. Aurelio excelled in miniatures. Bartolommeo marked his works with a sparrow, in allusion to his name.

**Passeri** (**The**).—There were several painters of this name; but the most distinguished was Giovanni Battista.

**Passeri** (**Giovanni Battista**).—B. Rome, about 1610; D. 1679; S. Domenichino; P. history. He was the pupil and friend of Domenichino, whose funeral he superintended, and in praise of whom he made an oration. He was employed in the Villa Aldobrandini in 1635, and was in 1641 President of the Academy of S. Luke. In that Academy is the portrait of Domenichino

painted by Passeri. Late in life he entered the Church, obtaining a benefice in 1675. He wrote the lives of the artists who worked in Rome between 1641 and 1673. The book, "Vite de' Pittori," was published at Rome in 1772—a century after the writer's death. He worked in the style of Domenichino and occasionally painted dead game and still-life.

**Passeri (Giuseppe).**—B. Rome, 1654; D. 1714; S. Carlo Maratti; P. history. He was the nephew of Giovanni Battista, and a favourite pupil of Maratti, in whose style he painted.

**Passerotti.**—*See* **Passarotti.**

**Passignano (Il).**—*See* **Cresti.**

**Pasture (Roger de la).**—*See* **Weyden (Roger van der).**

**Patels (The).**—There were at least four French painters of this name, all of one family.

**Patel (Pierre),** called Le Vieux and Le Bon Patel.—B. 1605 (?); D. 1676; S. ——; P. landscapes and architecture. Everything connected with the life of this artist and that of his son is uncertain, even their Christian names. The former painted in the style of Claude Lorrain, often with a very pleasing general effect, and in the Louvre are four pictures attributed to him, signed "P. Patel," and dated 1660; four others, signed "A. P. Patel," and dated 1699, are attributed to the son. There are, moreover, pictures signed "T. P. Patel, and "Bernard Patel."

Patel le Vieux worked with Lebrun, La Sueur, La Hire, and other artists at the decoration of the Hôtel Lambert, and in the apartments of Queen Anne of Austria at the Louvre. He was a member of the Brotherhood of S. Luke and Master of the community in 1635. He was also one of the elders of the brotherhood who signed the contract of junction with the master-painters in 1651. Two engravings are attributed to Patel le Vieux.

Pictures by this artist have been sold by auction at prices varying from £1 to £50.

**Patenier** or **Patinir.**—B. probably Bouvignes; D. Antwerp, in or before 1524; S. ——; P. landscapes. As the name of this painter occurs several times in the archives of Bouvignes, it is more probable that he was born there than at Dinant. He became a master in the Corporation of S. Luke at Antwerp in 1515, and was twice married; Albert Dürer was a guest at the

second wedding, in 1521, and drew Patenier's portrait. Patenier was the first Fleming who rendered the landscape the chief subject of his pictures, although he introduced into it small figures, representing some event in sacred history. His landscapes are seldom seen except in large collections. One is to be found in the National Gallery, and there are several at Madrid. Two were sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child with saints, from D. Bromley's Collection, Gladstone's sale... ... ... ... | 1875 ... | 85 | 0 | 0 |
| Madonna and Child under a tree, 13½in. by 10in., De Zoete's sale | 1885 ... | 78 | 15 | 0 |

**Pater (Jean Baptiste Joseph).**—B. Valenciennes, 29th December, 1695 or 1696; D. Paris, 25th July, 1736; S. Watteau; P. genre and views. His father, who was a sculptor, sent him while still very young to Paris to study under his fellow-townsman, Watteau. Jean did not, however, remain long with that master, who was rather a difficult person to live with, but he became a servile imitator of him as a painter. As Pater was very anxious to make money, he worked incessantly, and, it is said, killed himself by over-exertion. He was received as a member of the Académie in 1728. Although he painted in the style of Watteau, his touch was heavier and his drawing less correct than those of that artist. Some of his works are well coloured.

The increase in the value of the works of Jean's master has affected those of the pupil, although they will not bear comparison with his. The rise in their value in France during the Second Empire was so extraordinary that we will give rather a full list of them.

| | | £ | s. | d. |
|---|---|---|---|---|
| Deux tableaux, La Live de Jully's sale ... ... ... ... ... | 1770 ... | 21 | 0 | 0 |
| Le Bal, Grammont's sale ... ... | 1775 ... | 60 | 0 | 0 |
| Le Bal, Blondel de Gagny's sale ... | 1776 ... | 80 | 0 | 0 |
| Un Camp, Blondel de Gagny's sale... | 1776 ... | 10 | 0 | 0 |
| Halte de Soldats and Départ de Troupes, Randon de Boisset's sale ... ... ... ... ... | 1777 ... | 60 | 0 | 0 |
| Amusements de la Campagne, Randon de Boisset's sale ... | 1777 ... | 50 | 0 | 0 |
| Le Bal, Nogeret's sale... ... ... | 1782 ... | 60 | 0 | 0 |
| Le Bal, Langraff's sale ... ... | 1784 ... | 150 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Repos Champêtre et Promenade, Grandpré's sale ... ... ... | 1809 ... | 17 | 0 | 0 |
| Débarquement de Cythère, Stevens's sale ... ... ... ... ... | 1809 ... | 24 | 0 | 0 |
| A pair of conversations, Lord Gwydyr's sale ... ... ... | 1829 ... | 21 | 0 | 0 |
| Le Concert Champêtre et la Balançoire, Patureau's sale ... ... | 1857 ... | 1620 | 0 | 0 |
| Garden scene, thirteen figures, Smallbone's sale... ... ... ... | 1859 ... | 71 | 0 | 0 |
| Promenade dans le Parc, Seymour's sale ... ... ... ... ... | 1860 ... | 360 | 0 | 0 |
| Réunion dans le Parc, Pembroke's sale ... ... ... ... ... | 1862 ... | 1635 | 0 | 0 |
| Plaisirs Champêtres, Pembroke's sale | 1862 ... | 550 | 0 | 0 |
| Repos dans le Parc, Pembroke's sale | 1862 ... | 500 | 0 | 0 |
| Réunion dans le Parc, Pembroke's sale ... ... ... ... ... | 1862 ... | 126 | 0 | 0 |
| Les Loisirs Champêtres, Demidoff's sale ... ... ... ... ... | 1863 ... | 715 | 0 | 0 |
| Retour de Chasse ... ... ... | 1864 ... | 44 | 2 | 0 |
| Amusements Champêtres, Morny's sale ... ... ... ... ... | 1865 ... | 1160 | 0 | 0 |
| Réunion dans le Parc, from Pembroke's Collection, Fould's sale | 1869 ... | 2100 | 0 | 0 |
| Concert Champêtre et Délaissements à la Compagne, Maison's sale ... | 1869 ... | 4000 | 0 | 0 |
| Fête Champêtre, Brooks's sale ... | 1871 ... | 132 | 6 | 0 |
| Les Plaisirs de l'Été, from Randon de Boisset's Collection (bought in), M. H. de V.'s sale... ... ... | 1871 ... | 136 | 0 | 0 |
| Garden scene and figures, King's sale | 1872 ... | 299 | 5 | 0 |
| Plaisirs Champêtres, from Pembroke's Collection, Péreire's sale ... | 1872 ... | 770 | 0 | 0 |
| Repos dans le Parc, from Pembroke's Collection, Péreire's sale... ... | 1872 ... | 730 | 0 | 0 |
| Les Vivandières de Brest, Péreire's sale ... ... ... ... ... | 1872 ... | 740 | 0 | 0 |
| La Halte à l'Auberge, Péreire's sale | 1872 ... | 400 | 0 | 0 |
| Plaisirs Champêtres, sale in Paris ... | 1874 ... | 945 | 0 | 0 |
| Blindman's Buff, seventeen figures, Barker's sale ... ... ... | 1874 ... | 535 | 10 | 0 |
| Fête Champêtre, seven figures, Barker's sale ... ... ... | 1874 ... | 157 | 10 | 0 |
| Fête Champêtre, seven figures and Cupid, 18in. by 21in., Anderdon's sale ... ... ... ... ... | 1879 ... | 262 | 10 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Rustic feast, Duke of Marlborough's sale ... ... ... ... ... | 1886 | ... | 199 | 10 | 0 |
| Harlequin with Guitar, 17½in. by 14in., Duke of Marlborough's sale ... ... ... ... ... | 1886 | ... | 54 | 12 | 0 |
| The Toilet, Lonsdale's sale ... ... | 1887 | ... | 345 | 0 | 0 |
| Fête Champêtre, and the companion | 1888 | ... | 2750 | 0 | 0 |
| Two similar pictures ... ... ... | 1888 | ... | 500 | 0 | 0 |
| Fête Champêtre, and the companion, Secretan's sale ... ... ... | 1889 | ... | 840 | 0 | 0 |
| Camp scenes, and the companion, Secretan's sale ... ... ... | 1889 | ... | 745 | 0 | 0 |
| Fête Champêtre, and the companion | 1891 | ... | 393 | 0 | 0 |
| Similar subjects ... ... ... | 1891 | ... | 1365 | 0 | 0 |

**Patinir.**—*See* **Patenier.**

**Paton (Richard).**—B. probably London, 1717; D. London, 7th March, 1791; S. ——; P. marine subjects. The works of this master have attracted less notice than they deserve, for he was one of the best painters of the subjects he chose of his time. It is said that Admiral Sir Richard Knowles met him, when a poor boy, on Tower Hill, and sent him to sea. How he acquired the art of painting is not known. He painted "The Lord Mayor's Show Going by Water," with figures by Wheatley, which is now in the Guildhall. Between 1762 and 1780, Paton exhibited eighteen sea-pieces at the Society of Arts and fifteen at the Royal Academy. He was a member of the Incorporated Society of Artists, but resigned in 1771. By 1774 he had finished a series of pictures of "Count Orloff's Victory over the Turks," with figures by Mortimer. There are at Hampton Court four excellent pictures by him of dockyards, and many of his works were engraved by Woollett, Fittler, and Canot. He also himself etched some marine views.

For many years Paton held an appointment in the Excise, and he rose to be general accountant. Two pictures by him were sold as under:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait of the "Monmouth" man-of-war, 1758 ... ... ... | 1802 | ... | 2 | 10 | 0 |
| An engagement between the "Foudroyant" and the "Monmouth" in 1758, Thistlewaite's sale ... | 1803 | ... | 2 | 2 | 0 |

**Patten (George).**—B. 29th January, 1801; D. London, 11th March, 1865; S. Royal Academy; P. portraits, miniatures, and history. He belonged to a family of artists, and entered the schools of the Royal Academy in 1816. At first he painted

miniatures, but about 1830 executed life-sized portraits in oil and subject pictures. In 1837 he went to Italy, and was elected on his return an Associate of the Royal Academy. In 1840, Patten visited Germany and painted while there a portrait of Prince Albert, to whom he was subsequently appointed Portrait-painter in Ordinary. Between 1819 and 1864 he exhibited of works principally portraits, 131 at the Royal Academy and sixteen at the British Institution, but he produced also a number of pictures of classical or Scriptural subjects. During the latter part of his life he resided principally at Ross, in Herefordshire.

Pictures by Patten have sold by auction as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Bacchante, Patten's sale ... ... | 1867 ... | 111 | 6 | 0 |
| Portrait of Paganini (bought in), Patten's sale ... ... ... | 1867 ... | 40 | 19 | 0 |
| A Bacchante Reclining, Fanton's sale | 1874 ... | 63 | 0 | 0 |
| A Bacchante, 67½in. by 56in., A. Grant's sale ... ... ... | 1877 ... | 168 | 0 | 0 |

**Paudiss.**—*See* **Pauditz.**

**Pauditz, Paudiss, Pudiss, Bauditz,** or **Baudies (Christoph).**—B. Lower Saxony, 1582; D. Freising, 1666; S. Rembrandt; P. history, portraits, genre, and still-life. After receiving some instruction in Germany, Pauditz went to Amsterdam and studied under Rembrandt, of whom he became one of the most successful pupils, but not a servile imitator. On his return to Germany he was patronised by the Duke of Bavaria, and became painter to the Bishop of Freising. There are excellent pictures by this artist at Dresden and Munich, and in other German galleries.

**Paul Veronese.**—*See* **Caliari (Paolo).**

**Paulus Veronensis.**—*See* **Morando.**

**Paye (Richard Morton).**—B. Botley, Kent; D. probably December, 1821; S. ——; P. figures and landscapes. This unfortunate artist distinguished himself as a chaser, but also painted well in oils. His "Miraculous Increase of the Widow's Oil" is said to have been sold as being by Velasquez, and another of his pictures as by Wright of Derby. Between 1773 and 1808 he exhibited, of works classed as historical, twelve at the Society of Arts, one at the Free Society, sixty-four at the Royal Academy, and three at the British Institution. He lived at one time with Dr. Wolcott, a connection which was probably of little advantage to him. Paye passed his life in poverty and obscurity, although he

was an able artist as a modeller, a painter in oil and miniature, and an engraver. Miss Paye, who exhibited portraits at the Royal Academy, was probably his daughter.

At Clay's sale, in 1824, "A Scene at an Oyster-stall, with Many Figures," by Paye, produced £8 5s.

**Payne (William).**—B. probably Plymouth, about 1760; D. after 1830; self-taught; P. landscapes and sea views. This painter in water-colours originally held an appointment in the Engineers' department at Plymouth; but a taste for art led him to devote his time to painting in water-colours. He acquired great facility of execution, and his works are brilliant in colour and in strong effects of sunshine produced by warm colours and greys.

In 1790 Payne came to reside in London, and soon became the most fashionable drawing-master of the day. This, however, led him to paint more and more from memory, and to become at last a mannerist. From 1809 to 1813 he was an Associate exhibitor at the Water-colour Society, and in all he exhibited, between 1776 and 1830, seventeen landscapes at the Society of Arts, twenty-two at the Royal Academy, fifty at the British Institution, and two in Suffolk Street. Sir Joshua Reynolds greatly admired Payne's drawings made in the slate quarries at Plympton. There are several of his drawings at South Kensington.

In 1890, at Dr. Percy's sale, "Cromer," by W. Payne, sold for £24 3s.

**Peacham (Henry).**—B. South Mimms, near S. Albans; D. about 1650; S. ——; P. portraits. The well-known author of "The Complete Gentleman" was an M.A. of Trinity College, a teacher at the free school at Wymondham, and tutor to the children of the Earl of Arundel, whom he accompanied into the Low Countries. He also visited Italy. Peacham was a musician, a painter, and an engraver; he also published several works for artists, which, however, are not of any great value.

**Peake (Sir Robert).**—B. 1592; D. 1667; S. ——; P. portraits. He was an engraver and printseller, but drew well and painted portraits in miniature. He received £20 for three portraits from King James in 1612. He also engraved portraits of Charles I. and his family. During the Civil War he held a commission of Lieutenant-Colonel under the Marquis of Winchester. Peake was also present at the Siege of Basing House, and made prisoner. He was knighted by Charles at Oxford in March,

1645. Peake was buried in S. Sepulchre's, London. Faithorne and Dobson were his pupils.

**Peale Charles Wilson.**—B. Chesterton, Pennsylvania, 1741; D. Philadelphia, 1827: S. Copley and West: P. portraits. After trying several trades, Peale, at the age of six-and-twenty, studied painting under Copley in Boston. In 1770-1 he was in London studying under West. In 1772 he painted a picture of Washington, then a colonel, and those of several other revolutionary officers. Later he was instrumental in establishing an Academy of Fine Arts at Philadelphia.

**Peale Rembrandt.**—B. Bucks County, Pennsylvania, 1778; D. 1860: S. his father and West: P. portraits and subject-pictures. He was the son of Charles Wilson Peale; he painted in 1795 a well-known portrait of Washington, and by 1796 had established himself as a portrait-painter at Charleston, South Carolina. From 1801 to 1804 Rembrandt Peale studied in London under West, and then he went to Paris, where he lived for three years, and painted the portraits of several eminent men, among others that of Houdon, the sculptor. On his return to America he painted portraits of President Jefferson and other celebrated persons, and several subject-pictures. Of the latter his "Court of Death" is the most known; it has been lithographed and engraved. Peale was also the author of several books on art.

**Pelacane.**—*See* **Morone (Domenico).**

**Pellegrino da Modena.**—*See* **Munari.**

**Pellegrino da San Daniele.**—*See* **Martino da Udine.**

**Penez.**—*See* **Penz.**

**Penley (Aaron Edwin).**—B. 1806 or 1807; D. Lewisham, 15th January, 1870: S. ——: P. portraits, country people, and landscapes. This painter in water-colours at one time was living at Southampton. In 1835 he sent to the Royal Academy a portrait of Mrs. Turner, and between that year and 1870 he exhibited eighteen landscapes at the Royal Academy, one at the British Institution, and twenty in Suffolk Street. He was elected a member of the New Water-colour Society in 1838, and resigned in 1856. In 1851 he was appointed Professor of Drawing at Addiscombe, and held that office until the College was closed. He held a similar position at Woolwich Military Academy until his death. He was also Painter in Water-colours to William IV. and to Queen Adelaide.

In 1864 an advertisement appeared in one of the London papers offering a reward for information regarding Penley, living or dead; but it is certain that he died at Lewisham in 1870. He was the author of several books on drawing and painting. After his death his remaining works were sold at Messrs. Christie's (in April, 1870). Among the prices paid at auctions have been:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Back of Skiddaw, 23½in. by 40in., Grundy's sale ... ... | 1865 ... | 72 | 9 | 0 |
| Zurich, Penley's executors' sale ... | 1870 ... | 42 | 0 | 0 |
| Loch Awe—Summer, 39in. by 19in., Montefiore's sale ... ... ... | 1874 ... | 84 | 0 | 0 |

**Penna (Mario della).**—*See* **Nuzzi.**

**Penni (Giovanni Francesco),** called Il Fattore.—B. about 1488; D. 1528; S. Raphael; P. history, portraits, landscapes, and architecture. This painter was the brother-in-law of Pierino del Vaga. He went early to Rome, was received into the school of Raphael, and as he managed that artist's domestic affairs, he became known as "Il Fattore." Penni was employed by Raphael as an assistant in many important works in the loggie of the Vatican and elsewhere. Raphael appointed him his joint executor with Giulio Romano. Penni finished some of the works left incomplete by Raphael, and had a large share in painting "The History of Cupid and Psyche" at the Farnesina. After Raphael's death, being received rather coolly by Giulio Romano at Mantua, Penni went to Naples: there he was employed in 1525 by the Marquis del Vasto, to whom he sold a copy he had made of "The Transfiguration" by Raphael.

Pictures by Penni are rare. Those attributed to him which have been sold are as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jeune Militaire, Lebrun's sale ... | 1810 ... | 45 | 0 | 0 |
| The Marriage of the Virgin, Hickman's sale ... ... ... ... | 1847 ... | 52 | 10 | 0 |
| Lovers' Quarrels, said to contain portraits of Raphael and La Fornarina, Northwick's sale ... | 1859 ... | 157 | 10 | 0 |
| Le Hallebardier, Le Roy d'Etiolles' sale ... ... ... ... ... | 1861 ... | 200 | 0 | 0 |
| The Virgin and Child, and S. Elizabeth, from Solly Collection, D. Bromley's sale... ... ... | 1863 ... | 175 | 7 | 0 |

**Penni (Luca).**—B. about 1500; D. ——; S. Raphael; P. history and portraits. He was the younger brother of Giovanni

Francesco Penni, and probably worked under him in Rome. After Raphael's death he painted with Pierino del Vaga, at Genoa, Lucca, and other places in Italy. He then crossed the Alps and came to England, where he worked for Henry VIII. Next he went to France, and there painted at Fontainebleau with Primaticcio and Il Rosso. Subsequently he returned to Italy, and devoted most of his time to engraving.

Pictures by L. Penni are not common. The following have been sold:

| | | £ | s. | d. |
|---|---|---|---|---|
| Venus Bathing, Mitchell's sale ... | 1859 ... | 512 | 5 | 0 |
| Endymion Carrying Venus on his Shoulders (from Milan), Mitchell's sale ... ... ... ... | 1859 ... | 105 | 0 | 0 |
| Portrait d'un jeune seigneur inconnu (formerly attributed to Raphael), Pourtales-Gorgier's sale ... ... | 1865 ... | 120 | 0 | 0 |

**Penny (Edward).**—B. Knutsford, Cheshire, 1714; D. Chiswick, 1791; S. Hudson; P. portraits and subject-pictures. After working under Hudson, Penny went to Rome, where he studied under Marco Beneficiale. He returned to England about 1748, and was much employed in painting small portraits in oils. Several of his subject-pictures and his designs for an edition of "The Novelists" were engraved. He was a member and Vice-President of the Incorporated Society of Artists, and one of the foundation members of the Royal Academy. At the latter he was the first Professor of Painting, and held the appointment until 1783. Between 1762 and 1782 he exhibited of pictures mostly, but not exclusively, classed as portraits ten at the Society of Arts and twenty at the Royal Academy. Having married a lady who had some fortune, Penny retired from the profession and lived at Chiswick until his death.

**Pens.**—*See* **Penz.**

**Pentoricchio.**—*See* **Pinturicchio.**

**Penz, Penez,** or **Pens (Georg).**—B. Nuremberg, about 1500; D. Nuremberg, 1550; S. probably Albrecht Dürer; P. history and portraits. The name of this artist is written in different ways. The first mention made of him is that, for irreligion, he was driven from Nuremberg in 1524; yet in 1525 he was permitted to reside at Windsheim, near that place. It is probable that he had worked under Dürer, but he went to Italy in 1528, and he painted under some scholar of Raphael, and studied that painter's works in the engravings by Marc Antonio. He also

became an excellent engraver. After his return to Nuremberg in 1532, Penz was appointed painter to that town, yet he died in poverty.

Penz was a very able artist, and as a painter excelled in colouring and perspective. His portraits also are among the best of those by German artists of his time. One of the finest is at Carlsruhe, but there are others at Florence, Vienna, and Gotha, and at Windsor is one said to be that of Erasmus. There are also both engravings and drawings by Penz at the British Museum.

**Percelles.**—*See* **Parcelles.**

**Pereda.**—There were several Spanish artists of this name, the most distinguished of whom was

**Pereda (Antonio).**—B. Valladolid, 1599; D. Madrid, 1669; S. Pedro de las Cuevas; P. history, still-life, etc. He was sent to Madrid in 1606, to study under De las Cuevas, and made such rapid progress in art that a gentleman named De Tejada, a Councillor of Castile, took him under his protection, and brought him up like his son. Crescenzi, the Court architect, was also so much pleased with some of Pereda's drawings that he assisted in this artist's education, and, being powerful at Court, he enabled Pereda to study the pictures by Venetian painters in the Royal Galleries. By that means Pereda acquired a style of colours which no other Castilian painter surpassed. At the early age of eighteen he exhibited a picture of "The Immaculate Conception," which excited general admiration. Later he obtained the patronage of Olivarez, who employed him in painting pictures for the Buenretiro. One of his best works represents "The Relief of Genoa by the Marquess of Santa Cruz," which contains many portraits of his contemporaries.

Pereda married Maria de Bustamente, and by her had a son, who was made Gentleman-Usher of the Royal Chamber, and held appointments worth 2000 ducats annually. This, it is said, he owed to a picture of S. Domingo, which his father had painted for a nobleman's family chapel. The story that Pereda could, although fond of books, neither read nor write, is rejected by Cean Bermudez. In the Royal Gallery of Spain there are two pictures by Pereda, one of S. Jerome being very highly finished, while others of his works are more in the style of Van Dyck.

Pictures by Pereda have seldom been offered at auctions, yet in Aguado's sale, in 1843, a "Descent from the Cross," by him, was sold for £75.

strength of expression, in the figures and faces of the persons represented, which give a peculiar charm to his works. Thus the best are those executed between 1490 and 1505. Among them one of the more remarkable is "The Marriage of the Virgin," in the Museum at Caen, in Normandy, in which the subject is treated in a manner adopted later by Raphael.

Between 1493 and 1498 Perugino painted at many places in Italy. In 1496 he was at Venice, where it is probable that he had improved his practice in painting in oils. After that time he was again in Perugia, and completed his great work, the frescoes in the Sala del Cambio, about 1500. His altar-piece from the Certosa, near Pavia, is now in our National Gallery; it was painted about the same time. In 1505 he painted "The Triumph of Chastity" (now in the Louvre) for the Marchese Isabella of Mantua. After a second visit to Rome he worked principally for churches in the neighbourhood of Perugia from 1515 to 1523, and the last of such works is believed to be "The Nativity," which was painted for the church at Fontignano, where he died, and is now at South Kensington.

Even during his lifetime foreign merchants carried pictures by Perugino into France and other countries, and as they are numerous they are to be found in all the great public and even some private collections in Europe. Those which have been offered at auctions have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin, Child, and Saints, from Mantuan Collection, Lady Sanderson's sale ... ... ... ... | 1780 ... | 30 | 0 | 0 |
| A Glory of Angels, Lord Darnley's sale | 1802 ... | 22 | 1 | 0 |
| S. Joseph, in a landscape, from Orleans Collection, S. Woodburn's sale... | 1804 ... | 15 | 15 | 0 |
| Crucifixion, inscribed on the back: "Painted for the Court of Salerno, 1503" ... ... ... | 1811 ... | 26 | 5 | 0 |
| Holy Family, Beckford's (Fonthill) sale ... ... ... ... ... | 1823 ... | 33 | 12 | 0 |
| Holy Family, three angels kneeling, Mme. Murat's sale ... ... | 1823 ... | 294 | 0 | 0 |
| Virgin and Child and S. John, in landscape, McGillivray's sale ... | 1825 ... | 71 | 0 | 0 |
| Holy Family, with angels, Cholmondeley's sale... ... ... ... | 1831 ... | 44 | 2 | 0 |
| Virgin and Child and S. Joseph, from Beckford's Collection, Esdaile's sale ... ... ... ... ... | 1838 ... | 30 | 19 | 6 |

| | | £ | s. | d. |
|---|---|---|---|---|
| [illegible] Lawrence's sale | 1845 | [illegible] | [illegible] | [illegible] |
| [illegible] S. Thomas and Francis. [illegible] 24in. by [illegible] sale | 1847 | 132 | 5 | 0 |
| The same subject, same size. [illegible] sale | 1850 | 42 | 1 | 0 |
| S. Augustin and four Monks. King [illegible] Holland's sale | 1850 | 300 | 0 | 0 |
| [illegible] S. Joseph. [illegible] Christ [illegible] S. Jean. [illegible] four figures [illegible] landscape. Westbourne's sale | 1853 | 157 | 10 | 0 |
| S. Bartholomew. De Lammerville's sale | 1854 | 199 | 10 | 0 |
| [illegible] and Child in landscape. Earl Ashrewsbury's sale | 1857 | 210 | 0 | 0 |
| SS. [illegible]. Barbara. [illegible] and [illegible]. [illegible] Honor. [illegible] sale | 1858 | 105 | 0 | 0 |
| [illegible] and Child Enthroned. SS. Peter and [illegible]. [illegible]. Lord Northwick's sale | 1859 | 367 | 10 | 0 |
| The Nativity, from Esterhazy Collection. De Lamoine's sale | 1865 | 126 | 0 | 0 |
| [illegible] of Infant Jesus. San Donato sale | 1870 | 160 | 0 | 0 |
| Madonna [illegible] in landscape [illegible] Blaise's sale | 1872 | 99 | 5 | 0 |
| [illegible] 16in. by [illegible]. Munro's sale | 1878 | 94 | 10 | 0 |
| S. Francis. 24in. by 19½in., Munro's sale | 1879 | 273 | 0 | 0 |
| Madonna and Child. S. John and angel. in landscape. 24in. by [illegible]in., Benzon's sale | 1880 | 105 | 0 | 0 |
| Madonna in Prayer. 19in. by [illegible]in., Duke of Hamilton's sale | 1882 | 504 | 0 | 0 |
| Madonna and Child. monk and nun. [illegible]in. by [illegible]in., Duke of Hamilton's sale | 1882 | 262 | 10 | 0 |
| Madonna and Child. in landscape. 26in. by 15in., Nieuwenhuys's sale | 1886 | 193 | 4 | 0 |
| The Madonna. Secretan's sale | 1889 | 346 | 0 | 0 |
| Nativity, Dudley's sale | 1892 | 706 | 0 | 0 |
| Baptism, Dudley's sale | 1892 | 945 | 0 | 0 |
| Noli Me Tangere, Dudley's sale | 1892 | 535 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ and the Woman of Samaria, Dudley's sale ... ... ... | 1892 ... | 1050 | 0 | 0 |
| Resurrection, Dudley's sale ... ... | 1892 ... | 273 | 0 | 0 |

**Peruzzi (Baldassare)**, or **Baldassare da Siena.**—B. Accajano, near Siena, 1481; D. Rome, 1536; S. unknown; P. history. Although it is not known under what master Peruzzi learned to paint, he executed some good works at Volterra and Rome between 1503 and 1513. There he was protected by his fellow-citizen Agostino Chigi, for whom he built the well-known Farnesina. He then devoted his time to architecture, and in 1520 Leo X. appointed him, as successor to Raphael, Architect of S. Peter's. During the sack of Rome, in 1527, Peruzzi was plundered of all he possessed by the Imperial soldiers, who even forced him to paint a portrait of their general, Le Connétable de Bourbon, from his dead body, he having been killed in an assault on the city. Peruzzi then escaped to Siena, where he was made Superintendent of the Fortifications, and received a pension. A few years later he returned to Rome, and died there, having, it was suspected, been poisoned. He was buried in the Pantheon, near the tomb of Raphael.

Peruzzi ranks high as a designer and an architect, and there is a good example of his skill as a painter in our National Gallery. Pictures by him are rare. Those which have been sold by auction have produced prices as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Adoration des Bergers, Crozat's sale ... ... ... ... ... | 1751 ... | 1 | 16 | 0 |
| S. Jerome dans un paysage, Crozat's sale ... ... ... ... ... | 1751 ... | 2 | 0 | 0 |
| The Adoration of the Magi, from La Peyrière's Collection, Higginson's sale ... ... ... ... | 1846 ... | 535 | 10 | 0 |
| Adoration of the Magi, rocky landscape, with Virgin and Child and Joseph in foreground, many figures, Lord Northwick's sale ... | 1859 ... | 42 | 0 | 0 |
| Madonna and Child holding carnation, Du Blaisel's sale ... ... | 1872 ... | 180 | 15 | 0 |
| Adoration of Kings (panel), 37in. by 44in., Faulkner's sale ... ... | 1879 ... | 38 | 17 | 0 |
| Adoration of the Shepherds, Dudley's sale ... ... ... ... ... | 1892 ... | 262 | 0 | 0 |

**Pesarese (Il).**—*See* **Cantarini.**

**Pesaro (Simone da).**—*See* **Cantarini.**

**Pesellino (Francesco).**—B. Florence, 1422; D. Florence, 29th July, 1457; S. his grandfather; P. history. This painter was the grandson of Giuliano d'Arrigo di Guiocolo Giuochi, commonly called Pesello, who—his father, Stephano, having died when Francesco was only five years of age—brought him up. Pesello himself is said to have been a pupil of Fra Filippo Lippi. After the death of his grandfather, on 6th April, 1446, Pesellino kept, in partnership with Piero di Lorenzo, a shop in Florence, and survived his grandfather more than ten years. There are good examples of this painter's work in the Louvre, which are mentioned by Vasari; and in our National Gallery is a "Trinità," which belonged formerly to Ottley, and was bought at Davenport-Bromley's sale in 1863.

The following prices have been paid for pictures attributed to this painter:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Life of S. Joseph, two pictures of five scenes each, Lord Northwick's sale... ... ... ... | 1859 ... | 52 | 10 | 0 |
| Virgin and Child in landscape, with roses and cherries, Davenport-Bromley's sale ... ... ... | 1863 ... | 54 | 12 | 0 |
| Holy Trinity, 72in. by 39in., in form of a cross (now in National Gallery), Davenport-Bromley's sale ... ... ... ... ... | 1863 ... | 2100 | 0 | 0 |
| Madonna, Farquhar's sale ... ... | 1894 ... | 451 | 0 | 0 |

**Pesello.**—*See* **Pesellino.**

**Peters (Rev. Matthew William).**—B. Isle of Wight; D. Brasted Place, Kent, 20th March, 1814; P. portraits and history. The father of this painter removed to Ireland about the time when his son was born, and held an appointment in the Customs at Dublin. The son was a pupil of West, master of the School of Design in that City. In 1759 Peters gained a premium from the Society of Arts. He visited Rome twice, and was at Venice in 1773-74. While in Italy he made the copy of Correggio's S. Jerome which is over the altar of the church at Saffron Walden. He contributed some subjects to Boydell's Gallery. He painted also George IV. when Prince of Wales, which portrait is now in Freemasons' Hall. Peters' works were engraved by Bartolozzi and J. R. Smith. In 1771 he was elected an Associate, and in 1777 a full member, of the Academy. He entered Exeter College, Oxford, and in 1783 is first described as "The Reverend."

He held three livings, was a prebend of Lincoln Cathedral, and Chaplain to the Prince Regent. In 1790 he retired from the Academy. He is mentioned by "Peter Pindar." At Bentley's sale, in 1886, Peters' "Resurrection of a Pious Family," the engraved picture, was sold for £23 2s.

**Pethers (The).**—There were five or six artists of this name, of whom Thomas was a wax-modeller.

**Pether (Abraham),** the elder..—B. Chichester, 1756; D. Southampton, 13th April, 1812; S. George Smith; P. landscapes. This painter showed at a very early age a genius for music and drawing, and must have made rapid progress in painting under Smith, for he exhibited in London as early as 1773, and between that year and 1811, of works classed as landscapes, twenty-four at the Society of Arts, thirty-nine at the Free Society, sixty-one at the Royal Academy, and one at the British Institution. He was partial to the effects of moonlight and fire, yet he did not confine himself exclusively to such subjects, but painted also landscapes seen by daylight. It is said that he was the cousin of William Pether, and received instruction in painting from him. Abraham was also a good mechanic, made telescopes, etc., and lectured on electricity, using his own instruments. He was, moreover, an excellent musician, and a member of the Incorporated Society of Artists. At William Esdaile's sale, in 1838, a rocky landscape with cattle and sheep, by Abraham Pether, from Piozzi's Collection, produced £17 17s.

There was an Abraham Pether, jun., of Southampton. Between 1810 and 1811 he exhibited three landscapes at the Royal Academy. Probably he was a son of old Abraham Pether.

**Pether (Sebastian).**—B. 1790; D. Battersea, 18th March, 1844; S. his father; P. landscapes and effects of moonlight and fire. He was the eldest son of Abraham Pether, and exhibited for the first time in 1812. From that year up to 1822 there were of his works, principally moonlight scenes, five at the Royal Academy, two at the British Institution, and one in Suffolk Street. One of his best pictures is "The Destruction of Drury Lane Theatre, as seen from Chelsea Bridge"; it was shown at the Royal Academy in 1814. Sebastian Pether was a well-educated man, and, like his father, had a talent for mechanics.

**Pether (William).**—B. Carlisle, 1731; D. about 1795; S. ——; P. landscapes and miniatures. Although this artist is

most known as a mezzotint-engraver, he painted both in oil and in water-colours, and miniatures; of such works, his portraits in oil are the best. William Pether was a Fellow of the Society of Arts, and exhibited in London, but mostly engravings.

**Petitot (Jean)**, the elder.—B. Geneva, 1607; D. Vevay, 1691; S. ——; P. miniatures and enamels. This celebrated artist was apprenticed to a jeweller in his native city, but, becoming skilful in painting in enamel, came to England, with a recommendation to the king's goldsmith, to seek his fortune. Some of his work having been shown to Charles I., that monarch took the artist under his patronage, and caused his physician, Turquet de Mayerne, to assist him as a chemist, and Van Dyck as a painter, in the production of the portraits of the king and royal family. Until 1642 Petitot was almost exclusively employed in painting such portraits, but in that year he executed one of the Countess of Southampton. Bordier, a goldsmith and enameller, also born at Geneva, was in England prior to 1640, and he joined Petitot as his assistant. Petitot made the design, Bordier painted the draperies and backgrounds, and then Petitot finished the work.

After the death of Charles in 1649, the partners went to Paris. In August, 1651, Bordier married Madeleine Cuper, of Blois, and in the following November Petitot married her sister Marguerite. The closest friendship existed between them, and they worked together until Bordier's death, in 1684. When they established themselves in Paris, in 1649, their reputation had preceded them, Petitot was appointed painter to Louis XIV., and they were overwhelmed with commissions from the nobility. Bordier having died in the year preceding 1685, in which the revocation of the Edict of Nantes took place, Petitot, being a Calvinist, was anxious to return to Geneva, and in 1687 he petitioned the king to be allowed to leave Paris, but was thrown into prison, and only recovered his liberty by making a formal abjuration. He thus escaped to Geneva, and, declaring that he had only yielded to force, was re-admitted into the Protestant Church. He retired to Vevay, where he died suddenly while painting a portrait of his wife.

When in Paris Petitot copied the works of Philippe de Champagne, Lebrun, and Mignard, and the number of portraits he and Bordier produced conjointly is very large. He had seventeen children by his wife, of whom Jean Petitot, known as the younger, was the eldest.

Miniature portraits in enamel by the elder Petitot have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Mme. de Longueville, Cottin's sale... | 1752 ... | 32 | 0 | 0 |
| Mme. de Montespan, Pasquier's sale | 1755 ... | 10 | 0 | 0 |
| Mme. la Duchesse d'Alonne, Mariette's sale ... ... ... ... | — ... | 140 | 0 | 0 |
| Mme. de Sevigny, Du Breuil Lenoir's sale ... ... ... | 1821 ... | 65 | 0 | 0 |
| An Admiral, Webb's sale ... ... | 1829 ... | 12 | 0 | 0 |
| Turenne (enamel), probably doubtful, Soult's sale ... ... ... | 1852 ... | 80 | 0 | 0 |
| Fouquet, Lord Northwick's sale ... | 1859 ... | 13 | 13 | 0 |

**Petitot (Jean)**, the younger.—B. Blois, 1653; D. probably in England, after 1695; S. his father; P. miniatures. He began to study under his father at a very early age, and came to England in 1677; he established himself in London, and held the same post under Charles II. that his father had held under Charles I. He painted many excellent portraits. In 1682 Jean married, in France, his cousin, Madeleine Bordier, and after his father had retired to Geneva he worked alone. In 1695 he was again in England, and probably died here.

**Petrus de Mulieribus.**—*See* **Molyn (Pieter)**, the younger.

**Pettie (John).**—B. Edinburgh, 1839; D. February, 1893; S. the Trustees' Academy; P. historical subjects. This artist has died so recently that perhaps the most useful information regarding him is that he exhibited for the first time at the Royal Scottish Academy "The Prison Pet" in 1859, came to London in 1862, was elected an Associate of the Royal Academy in 1866, and a full member in 1875. From 1860 to 1880 he exhibited in London, of works classed as "historical," fifty-eight at the Royal Academy, three at the British Institution, and one in Suffolk Street.

It is unnecessary to give any opinion as regards the merit of John Pettie's pictures, as the following list of prices paid for them shows clearly the admiration they have excited. A single picture by any artist may be sold by chance for a high price, but when such prices are paid for a long series of his works, there can be little doubt of their value.

| | | £ | s. | d. |
|---|---|---|---|---|
| The Monk and the Bible, Morby's sale ... ... ... ... ... | 1868 ... | 200 | 0 | 0 |
| The Arrest for Witchcraft, Flatow's sale ... ... ... ... ... | 1868 ... | 473 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Royalist at Bay, Holmes's sale | 1868 ... | 253 | 0 | 0 |
| The Terrace at Haddon ... ... | 1869 ... | 233 | 0 | 0 |
| Scene from "The Monastery" ... | 1869 ... | 141 | 15 | 0 |
| Hudibras and Ralpho ... ... ... | 1869 ... | 101 | 17 | 0 |
| The above were all bought in. | | | | |
| The Wounded Despatch-bearer, 1864, Laurie's sale ... ... ... | 1871 ... | 110 | 5 | 0 |
| Shaving without Soap, Wilkinson's sale ... ... ... ... ... | 1871 ... | 63 | 0 | 0 |
| Hudibras and Ralpho, Wallis's sale | 1871 ... | 220 | 15 | 0 |
| The Full Scrip, Grimes's sale ... | 1873 ... | 99 | 15 | 0 |
| The Arrest for Witchcraft, Tanton's sale ... ... ... ... ... | 1874 ... | 388 | 10 | 0 |
| Romeo and the Apothecary (bought in), Wood's sale ... ... ... | 1874 ... | 252 | 0 | 0 |
| York and Lancaster Roses, sketch (bought in), Gullick's sale ... | 1875 ... | 210 | 0 | 0 |
| The Doctor's Visit, Murrieta's sale | 1875 ... | 262 | 10 | 0 |
| The Arrest for Witchcraft ... ... | 1876 ... | 357 | 0 | 0 |
| Present Cares and Memory Sad, Fox's sale ... ... ... ... | 1877 ... | 183 | 15 | 0 |
| The Sanctuary, Fox's sale ... ... | 1877 ... | 294 | 0 | 0 |
| Ho! Ho! Ho! Old Noll, 31½in. by 44in., Brooks's sale ... ... | 1879 ... | 735 | 15 | 0 |
| The Hour (bought in), Hooper's sale | 1880 ... | 525 | 0 | 0 |
| A Council of War, Banbury's sale ... | 1880 ... | 157 | 10 | 0 |
| Treason, Banbury's sale ... ... | 1880 ... | 483 | 0 | 0 |
| Getting Rid of State Secrets, Rougier's sale ... ... ... | 1880 ... | 183 | 15 | 0 |
| The General, Drew's sale ... ... | 1880 ... | 167 | 15 | 0 |
| The Threat, Drew's sale ... ... | 1880 ... | 110 | 5 | 0 |
| Hark! Drew's sale ... ... ... | 1880 ... | 110 | 0 | 0 |
| The Hour, Hooper's sale ... ... | 1881 ... | 420 | 0 | 0 |
| The Cavalier, 42in. by 37in.... ... | 1881 ... | 309 | 15 | 0 |
| A Lady of High Degree, 42in. by 37in. | 1881 ... | 304 | 10 | 0 |
| Her Milking-pails, 20in. by 30in. ... | 1881 ... | 157 | 10 | 0 |
| The First Lesson, 22in. by 31in. ... | 1881 ... | 273 | 0 | 0 |
| Rob Roy, 29in. by 21in. ... ... | 1881 ... | 199 | 10 | 0 |
| Old Noll, 32in. by 44in. ... ... | 1881 ... | 393 | 15 | 0 |
| The preceding six in Stewart's sale. | | | | |
| A State Secret, 48in. by 63in., Hermon's sale ... ... ... | 1882 ... | 1050 | 0 | 0 |
| Drumhead Court-martial (study), Plummer's sale ... ... ... | 1882 ... | 194 | 5 | 0 |
| The Dream of Eugene Aram, McLean's sale ... ... ... | 1883 ... | 126 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Juliet and Friar Lawrence (bought in), Mayou's sale ... ... ... | 1883 | ... | 215 | 5 | 0 |
| Rejected Addresses, Duignan's sale | 1884 | ... | 136 | 10 | 0 |
| Highland Smuggler, Frith's sale ... | 1884 | ... | 153 | 6 | 0 |
| Choosing the Rose, York and Lancaster, 28in. by 40in., Lovatt's sale... ... ... ... ... | 1885 | ... | 168 | 0 | 0 |
| Mary Seaton, Tooth's sale ... ... | 1885 | ... | 136 | 10 | 0 |
| Before his Peers, Tooth's sale ... | 1885 | ... | 315 | 0 | 0 |
| Ultimatum, Pettie's executors' sale... | 1893 | ... | 229 | 0 | 0 |
| Traitor, dated 1888, Pettie's executors' sale ... ... ... ... ... | 1893 | ... | 464 | 0 | 0 |
| Burgomeester, time of Cromwell ... | 1894 | ... | 215 | 0 | 0 |

In water-colours the following prices may be recorded:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Rejected Addresses, McLean's sale | 1876 | ... | 141 | 15 | 0 |
| The Promising Pupil, Smith's sale | 1880 | ... | 241 | 10 | 0 |

**Philips (Charles).**—B. 1708; D. 1747; S. his father; P. portraits. He was the son of Richard Philips, a portrait-painter, who died in 1741. The son painted portraits, generally of a small size, and portrait-groups of many of the most distinguished persons of his time. They are said to have been good as regarded the likeness, but to have had little merit as works of art. The portrait of Warburton, Bishop of Gloucester, by Philips, is in the National Portrait Gallery; and at Knole Park is that of Lady Betty Germaine, dated 1731.

**Phillip (John).**—B. Aberdeen, 19th April, 1817; D. Kensington, 27th February, 1867; self-taught; P. history, portraits, and genre. This artist was the son of a soldier, and from his earliest childhood amused himself by painting; this led to his being apprenticed to a house-painter, and while thus employed he astonished his fellow-workmen by his portraits and sign-boards. Gradually Phillip saved money enough to purchase some artists' tools, and having made up his mind to see the pictures at the Royal Academy, he hid himself on board a vessel loaded with granite, of which the captain was a friend of his father's. Once at sea, he showed himself, and although the captain made him work his passage to London, Phillip attained the object he had in view, and was waiting at Somerset House in the morning before the doors were opened. He spent the whole day in examining the pictures, and in after-life he used to say he had a distinct recollection of every picture, and of where it was hung.

Phillip returned to Aberdeen in the same vessel, and began to practise painting portraits, for which he was paid f crown each. A figure subject which he produced about tim time was shown to Lord Panmure, who was so much please it that he provided Phillip with the means necessary to co London, where he entered the Royal Academy Schools, in In that year he appears to have exhibited at the Acade portrait of a young lady (but his name is given in the catalo of Phillips) and in 1840 "Tasso in Disguise." Relating his l cartoons to the Sister, when his name is given as J. Phill of Russell Place, Fitzroy Square.

The early pictures by Phillip are mostly of Scotch sub and he visited the Highlands of his native country from ti time he never lost his love for it. Such pictures as the exhibited in 1861, when, his health having become impa he went to Spain. The works of Velasquez and the pictur colour and glow of colour to be met with in the south of country delighted him so much, that he returned three tin represented them on canvas. Unfortunately, the very success when he painted them led to his over-taxing his strength, deprived him of the benefit his health might have derived fr change of climate. When in England he was also employe works which necessarily entailed much hard work, such as "Marriage of the Princess Royal," painted by command of Queen in 1860, and, in 1863, "The House of Commons." 1866 Phillip went to Rome, but his stay in Italy was short; on his return to England he was struck with paralysis, and prematurely at Kensington.

Phillip was a man of strong mind and indefatigable indus and he had a natural genius for art that became apparent in works, many of which are among the finest that the artists of modern British school have painted. At the International hibition of 1873 they produced a strong and most favour impression upon foreign artists. His general practice was begin his pictures with brown on a coarse grey canvas. brown was a mixture of Indian red and black, which has in a instances caused the shadows to be blacker now than when t were painted. His high lights were a warm white, which duced cool grey half tints when it overlapped the warm br shadows. Over this preparation he passed a rich glaze of tr parent colour, into which he painted solidly. There is an finished picture by him in the Edinburgh National Gall

which shows such to have been his mode of work. In 1857 Richard Ansdell accompanied Phillip to Spain. Those who sat to Phillip for portraits complained that he was very exacting in obliging them to sit still, but at any rate they might be sure that they would appear to posterity as they did during their lifetime. Phillip was elected an Associate of the Royal Academy in 1857, and a full member in 1859.

In a list of about 250 pictures in oil by John Phillip, sold by auction between 1852 and 1895, the prices range from £28 7s. for a sketch called "Scotch Catechism" (which belonged to Egg, the painter), in 1863, to £3990 for "The Early Career of Murillo," with copyright, 60in. by 98in., at McConnell's sale in 1886, and at a sale in 1895. Without extending the following list too much, it is only possible to give the pictures which have produced £500 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Prison Window, Burnett's sale... | 1860 ... | 651 | 0 | 0 |
| Gipsy Vanity, 31in. by 41in. (bought in), Knowles's sale ... ... | 1862 ... | 619 | 10 | 0 |
| The Gipsy Toilette, 31in. by 41in., sketch (probably the same picture), Knowles's sale ... | 1865 ... | 551 | 5 | 0 |
| The Grape-seller, Knowles's sale ... | 1865 ... | 525 | 0 | 0 |
| Collecting Offerings, Woodhouse's sale | 1866 ... | 693 | 0 | 0 |
| The Widow, J. Phillip's executors' sale ... ... ... ... ... | 1867 ... | 672 | 0 | 0 |
| Velasquez Painting the Infanta, J. Phillip's executors' sale ... ... | 1867 ... | 630 | 0 | 0 |
| Buying Chestnuts, J. Phillip's executors' sale... ... ... ... | 1867 ... | 645 | 15 | 0 |
| Gathering the Offerings, J. Phillip's executors' sale ... ... ... | 1867 ... | 661 | 10 | 0 |
| À la Fuente, Somes's sale ... ... | 1867 ... | 535 | 10 | 0 |
| The Signal, Fallow's sale ... ... | 1868 ... | 997 | 10 | 0 |
| The Fortune-teller, Northcote's sale | 1868 ... | 766 | 10 | 0 |
| The Huff, 20in. by 16in. (study), Curtoy's sale ... ... ... | 1872 ... | 630 | 0 | 0 |
| Cosas de España, 17in. by 13in., Gillott's sale ... ... ... | 1872 ... | 913 | 10 | 0 |
| El Agua Bendita, 24in. by 17½in., Gillott's sale ... ... ... | 1872 ... | 735 | 0 | 0 |
| Castanette-player, 25in. by 19in., Gillott's sale ... ... ... | 1872 ... | 735 | 0 | 0 |
| Dolores, oval, Burnett's sale ... | 1872 ... | 934 | 10 | 0 |
| El Agua Bendita, 1857, 23½in. by 17in., Heugh's sale ... .. | 1873 ... | 871 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Gathering the Offerings, 34in. by 43½in., Hargreaves' sale ... ... | 1873 | 1102 | 10 | 0 |
| El Jardin del Alcazar, Lord Lansdowne's sale ... ... ... | 1873 | 514 | 10 | 0 |
| Going to be Fed, animals by Ansdell, Cressingham's sale ... ... | 1873 | 798 | 0 | 0 |
| La Bella Florista, 22¼in. by 19¾in. (bought in), Montefiore's sale ... | 1874 | 945 | 0 | 0 |
| Highland Lassie Reading, 27in. by 20in., Fanworth's sale ... ... | 1874 | 840 | 0 | 0 |
| Buying Chestnuts, 38in. by 27in., Heugh's sale ... ... ... | 1874 | 880 | 0 | 0 |
| Scotch Baptism, Eden's sale ... ... | 1874 | 1842 | 15 | 0 |
| Raid of Spanish Students, 46in. by 60in., Barker's sale ... ... | 1875 | 892 | 0 | 0 |
| Una Segadilla Gitanisca, 25in. by 27in., Burnett's sale ... ... | 1875 | 705 | 10 | 0 |
| The Prison Window, 1857, Naylor's sale ... ... ... ... ... ... | 1875 | 3255 | 0 | 0 |
| A Scotch Fair, Stork's sale ... ... | 1875 | 735 | 0 | 0 |
| Portrait of Col. Craslock, soldier at rest (one of Phillip's last works), Collie's sale ... ... ... | 1876 | 630 | 0 | 0 |
| La Dueña, Collie's sale ... ... | 1876 | 630 | 0 | 0 |
| A Gipsy Dancer resting, Collie's sale ... ... ... ... | 1876 | 672 | 0 | 0 |
| Faith, Collie's sale ... ... ... | 1876 | 1260 | 0 | 0 |
| The Pride of Seville, 30in. by 24in., Levy's sale... ... ... ... | 1876 | 1050 | 0 | 0 |
| Spanish Flower-seller, 34½in. by 27¾in., A. Grant's sale ... ... | 1877 | 1890 | 0 | 0 |
| La Loteria Nacional, 51in. by 65½in., A. Grant's sale ... ... ... | 1877 | 3150 | 0 | 0 |
| Scotch Baptism, 41in. by 61in., A. Grant's sale ... ... ... | 1877 | 1575 | 0 | 0 |
| El Agua Bendita, 35in. by 27in., Turner's sale ... ... ... | 1878 | 1470 | 0 | 0 |
| El Picador, 19¾in. by 25in., Turner's sale ... ... ... ... ... | 1878 | 577 | 10 | 0 |
| Spanish Fruit-seller, 23in. by 18½in., Turner's sale ... ... ... | 1878 | 1249 | 0 | 0 |
| El Cigarello, 25in. by 19in., Turner's sale ... ... ... ... ... | 1878 | 1596 | 0 | 0 |
| Feeding Pet Lamb (with Ansdell), Brogden's sale ... ... ... | 1878 | 525 | 0 | 0 |
| Gardener's Daughter (with Ansdell), Nield's sale ... ... ... | 1879 | 630 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Gipsy Dance, 41in. by 32½in., oval, Brooks's sale ... ... ... | 1879 ... | 798 | 10 | 0 |
| The Grape-gatherers, Rougier's sale | 1880 ... | 514 | 10 | 0 |
| A Chat Round the Brassero, etched, 1886, Rougier's sale ... ... | 1880 ... | 2142 | 0 | 0 |
| Dolores, Rougier's sale ... ... | 1880 ... | 735 | 0 | 0 |
| The Scotch Baptism, Wallis's sale ... | 1881 ... | 1008 | 0 | 0 |
| The Music Lesson, Marshall's sale ... | 1881 ... | 525 | 0 | 0 |
| O Nannie, Will Ye Gang wi' Me? Holdsworth's sale ... ... | 1881 ... | 840 | 0 | 0 |
| Selling Relics, 60in. by 84in., unfinished (Phillip's last work), Hermon's sale ... ... ... | 1882 ... | 3937 | 10 | 0 |
| Highland Lassie Reading, 29in. by 22in., Hermon's sale ... ... | 1882 ... | 945 | 0 | 0 |
| La Dueña, 30in. by 25in. ... ... | 1882 ... | 703 | 10 | 0 |
| Lady in Garden (Seville), 20in. by 13in., Murrieta's sale ... ... | 1883 ... | 819 | 0 | 0 |
| A Chat round the Brassero, 18in. by 24in. ... ... ... ... | 1884 ... | 1365 | 0 | 0 |
| The Promenade, 32in. by 22in., Skipper's sale ... ... ... | 1884 ... | 510 | 0 | 0 |
| A Spanish Courtyard, 60in. by 90in., Sir J. Watts's sale ... ... | 1885 ... | 735 | 0 | 0 |
| The Volunteer, 25in. by 20in., McConnell's sale ... ... ... | 1886 ... | 1575 | 0 | 0 |
| The Water-drinkers, 34in. by 44in. (the companion to La Bomba), McConnell's sale ... ... ... | 1886 ... | 2450 | 0 | 0 |
| The Early Career of Murillo, with copyright, 60in. by 98in., McConnell's sale ... ... ... | 1886 ... | 3990 | 0 | 0 |
| The Gipsy Fortune-teller, Orme's sale | 1887 ... | 560 | 0 | 0 |
| The Pride of Seville ... ... ... | 1888 ... | 870 | 0 | 0 |
| The same subject ... ... ... | 1889 ... | 630 | 0 | 0 |
| Doubtful Fortune, dated 1861, Cozens' sale ... ... ... | 1890 ... | 588 | 0 | 0 |
| Grape-seller at Seville, dated 1862, Bolckow's sale ... ... ... | 1891 ... | 2415 | 0 | 0 |
| La Dueña, dated 1857, Matthews's sale ... ... ... ... ... | 1891 ... | 535 | 0 | 0 |
| Agua Benedita, Burnand's sale ... | 1892 ... | 701 | 0 | 0 |
| Spanish Volunteer, dated 1862, Price's sale ... ... ... | 1892 ... | 766 | 0 | 0 |
| El Cortejo, dated 1857, Price's sale | 1892 ... | 661 | 0 | 0 |
| La Bomba, Brocklebank's sale ... | 1893 ... | 805 | 0 | 0 |
| The Early Career of Murillo... ... | 1895 ... | 3990 | 0 | 0 |

**Phillips Thomas.** [illegible] Dudley, Worcestershire [illegible] London 20th April, 1843. [illegible] mythology and portrait. [illegible] the glass-painter, until 1779 [illegible] employed him in executing [illegible] Windsor. He painted [illegible] portraits, and became [illegible] painters of them in his day. [illegible] 1808 [illegible] member of the [illegible] presentation picture [illegible] he was appointed Professor of Painting [illegible] in succession to Fuseli and Visite [illegible] Hoppner. The two lectures he delivered [illegible]

[illegible] 1832 and 1841 Phillips exhibited no less than [illegible] at the Royal Academy and one at the British Institution [illegible] portraits. Among many remarkable [illegible] by abdication of Napoleon I., which [illegible] engraved. His portrait of David Wilkie [illegible] Gallery.

[illegible] portraits are said to have been good likenesses. [illegible] by auction as under:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| [illegible] of the head of Bonaparte, [illegible] | 1826 | ... | 11 | 6 | [illegible] |
| [illegible] Quitting the Couch of Venus, and departing for the chase, Lord [illegible] | 1828 | ... | 136 | 1 | [illegible] |
| Portrait of Lord Byron, G. W. Taylor [illegible] | 1832 | ... | 68 | 5 | [illegible] |
| Portrait of Sir Walter Scott, G. W. Taylor [illegible] | 1832 | ... | 52 | 10 | [illegible] |
| Portrait of Sir D. Wilkie, Hogarth's [illegible] | 1859 | ... | 10 | 5 | 0 |

**Pickersgills (The).** There have been six painters of this name who have exhibited in London. Among them were the following:

**Pickersgill (Henry Hall).** b. 1812; d. 7th January, 1861; [illegible] his father [illegible] subjects and portraits. He was the eldest son of Henry William Pickersgill, and went early to study in Amsterdam, Dusseldorf, Munich, and Italy. He exhibited between 1834 and 1861, of pictures classed as "figures," forty-two at the Royal Academy and eight at the British Institution. He went to

Russia, where he remained two years, and in 1846 exhibited several scenes in that country. Afterwards he returned to his earlier subjects, and finally painted principally portraits, in Lancashire, Staffordshire, and the adjacent counties. His "Right of Sanctuary" is at South Kensington.

**Pickersgill (Henry William).**—B. Spitalfields, London, 3rd December, 1782; D. Barnes, 21st April, 1875; S. George Arnold; P. portraits. He was brought up as a silk-manufacturer, but on the decline of that trade studied art. In 1805 he was a student at the Royal Academy. He at first tried historical and mythological subjects, but soon settled down as a portrait-painter, and obtained as much patronage as any other of his day. In 1822 he was an Associate, and in 1826 a full member, of the Royal Academy, and succeeded Uwins as Librarian in 1856. His portraits were good likenesses; among them are those of Wordsworth, in the National Portrait Gallery, and of Mr. Vernon, in the National Gallery. Many of his portraits are in the Peel Collection at Drayton. Between 1806 and 1872 he exhibited 384 portraits at the Royal Academy and twenty-six at the British Institution. When he died he had attained the great age of ninety-three.

The following works by H. W. Pickersgill have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| A Greek Girl at her Toilet, Phipps's sale ... ... ... ... ... | 1859 ... | 38 | 17 | 0 |
| Christiana and her Companions, 29in. by 35½in., Plint's sale ... | 1862 ... | 189 | 0 | 0 |

**Pictoors.**—*See* **Wittel.**

**Pierino del Vaga (Pietro Buonaccorsi,** called).—B. near Florence, 1500; D. 1547; S. Ridolfo Ghirlandajo and Il Vaga; P. history and portraits. Having lost his parents when a child, Pierino was protected by an artisan, Andrea de' Ceri, from whom probably he learned to draw. At the age of eleven he was placed under Ghirlandajo, and made progress in art sufficient to induce Il Vaga, a painter, to take him to Rome in 1515, and he then took the name of his master. There Pierino diligently studied the antique and the works of Michael Angelo, and, becoming known to Raphael, was employed by him in painting in the loggie of the Vatican. He also assisted Giovanni da Udine in the stuccoes, and Polidoro da Caravaggio in chiaroscuro. Vasari esteemed Pierino to be the greatest designer of the Florentine school after Michael Angelo.

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child, S. John, and Angels (now in National Gallery), Lord Northwick's sale ... ... ... ... ... | 1859 ... | 45 | 3 | 0 |
| Raising of Lazarus, 66in. by 40in., Gardner's sale ... ... ... | 1876 ... | 68 | 5 | 0 |
| Nativity, Dudley's sale ... ... | 1892 ... | 493 | 0 | 0 |

**Piero Borghese.**—*See* **Francesca.**

**Piero d'Antonio.**—*See* **Cosimo.**

**Piero di Lorenzo.**—*See* **Cosimo.**

**Pietersz (Claes).**—*See* **Berchem.**

**Pietro (Guido di).**—*See* **Angelico da Fiesole.**

**Pillement (Jean).**—B. Lyons, 1728; D. Lyons, 1808; S.——; P. landscape, marine, and fancy subjects. This artist travelled over a great part of Europe with his son Victor, who was an engraver. He painted in oil, pastel, and water-colours, in a gaudy but spirited style. After 1763 he was in London, and between 1760 and 1780 exhibited eight landscapes at the Society of Arts and four at the Free Society. His works were very popular during his lifetime, and many of them were reproduced by the best engravers. Pillement was appointed painter to Marie Antoinette and to the last King of Poland. Late in life he retired to Lyons, where he died. The following prices have been paid for his works:

| | | £ | s. | d. |
|---|---|---|---|---|
| A pair of landscapes, with figures, in crayons, More and Liss's sale | 1796 ... | 5 | 5 | 0 |
| Drawing of a group of sheep, Hinchcliffe's sale ... ... ... | 1836 ... | 1 | 1 | 0 |
| A Harvest Home, scene in a farmyard, figures dancing, Wagstaffe's sale ... ... ... | 1837 ... | 5 | 5 | 0 |
| A Harvest Home, Zachary's sale ... | 1838 ... | 15 | 0 | 0 |

**Pine (Robert Edge).**—B. London, 1742; D. Philadelphia, 1790; S. his father; P. history and portraits. He was the son of John Pine, the engraver, and friend of Hogarth. The son early distinguished himself in art. In 1760 he gained the Society of Arts premium of 100 guineas, and in 1763 the Society's first prize. Between 1760 and 1784, of works that were mostly portraits, he exhibited twenty-nine at the Society of Arts, eleven at the Free Society, and ten at the Royal Academy. One of his principal pictures is, "Lord Rodney in Action on Board the

"Forty-fifth" and his Principal Officers." Pine was a [illegible] and in 1771 he struck his name off the list of the Society of Gentlemen Incorporated Society, and went to Bath, where [illegible] 1779. In 1782 he was again in London, where he succeeded with an exhibition of his pictures of subjects from Shakespeare. He next went to America, where [illegible] Washington and other distinguished leaders of the Revolution, and died in Philadelphia.

Pine's best works were his theatrical portraits—among which are two of Garrick. Many of them were engraved. The works have sold as follow:

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Portrait of Mrs. Pritchard as Hermione | 1781 | ... | 21 | 0 | [illegible] |
| George Reproving his Courtiers, Devon's sale | 1787 | ... | 23 | 0 | [illegible] |
| Portrait of a gentleman | 1802 | ... | 1 | 13 | [illegible] |

**Pino Marco da.**—See **Marco da Siena.**

**Pinturicchio** or **Pentoricchio** (**Bernardino di Betto**, known as), b. Perugia, 1454; d. Siena, 11th December, 1513. Pietro Perugino; r. history and portraits. This artist, known as "the little painter," was the assistant of Pietro Perugino in Rome in 1484; but as the latter was his senior by only eight years, it is very probable that they were fellow-pupils of Niccolò da Foligno. Pinturicchio was one of the principal Umbrian painters. He worked in Rome for Sciarra Colonna, for Innocent VIII., and for Alexander VI. The earliest of his works to which a date can be assigned are those at Orvieto, executed between 1492 and 1496. Between 1497 and 1501 he painted frescoes in Rome and at Spello.

Cardinal Piccolomini, afterwards Pius III., summoned Pinturicchio to Siena in 1502, to paint in fresco, in the library of the Cathedral which he had built, the principal events in the life of his maternal great uncle, Pius II. Raphael, who was then nineteen, accompanied Pinturicchio to Siena, but what share he had in the execution of the frescoes is very uncertain, and has given rise to much difference of opinion. Pinturicchio bound himself by contract to execute the whole with his own hand, and drawing formerly attributed to Raphael are now known to be by Pinturicchio. The frescoes were completed in 1507. The last of his known works is "The Procession to Calvary," painted in 1513, now in the Casa Borromeo, at Milan. In the same year he met his tragic

death, of which Sigismodo Tizio, the parish priest, recorded the true circumstances. It appears that Pinturicchio having become ill, his wife locked the door of the room in which he was, and left him to die of hunger, while she was away with her lover.

That Pinturicchio was held in esteem by his fellow-citizens, is proved by his being elected Decemvir of Perugia in 1501; but for some reason Vasari did all he could to depreciate this artist and his works, and it is only of late years that justice has been done to his memory. He painted in fresco or tempera, but, as far as is known, not in oil. There can be little doubt that some pictures by him have been attributed to Perugino or Raphael. The following have been sold by auction under his name (the last four are now in the National Gallery):

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child, seated, Lord Northwick's sale ... ... | 1859 ... | 25 | 4 | 0 |
| Adoration of the Kings, Lord Northwick's sale... ... ... ... | 1859 ... | 10 | 10 | 0 |
| The Nativity, grand landscape, S. Joseph, seated, the Virgin, and three shepherds, Lord Northwick's sale... ... ... ... | 1859 ... | 252 | 0 | 0 |
| Virgin and Child, Blaisel's sale ... | 1870 ... | 10 | 0 | 0 |
| A long panel, a tent scene, soldiers and captives ... ... ... | 1874 ... | 152 | 5 | 0 |
| The companion picture, camp scene | 1874 ... | 162 | 15 | 0 |
| Return of Ulysses, from Perucci Collection ... ... ... ... | 1874 ... | 2152 | 10 | 0 |
| Story of Griselda, No. 1 ... ... | 1874 ... | 210 | 0 | 0 |
| Story of Griselda, No. 2 ... ... | 1874 ... | 241 | 10 | 0 |
| Story of Griselda, No. 3 ... ... | 1874 ... | 273 | 0 | 0 |

The preceding six at Barker's executors' sale.

**Pinwell (George John).**—B. London, 1842; D. 1875; S.——; P. figures, landscapes, etc. This artist, so generally known by his illustrations, was elected an Associate of the Water-colour Society in 1869, and a member in 1871. He was also an honorary member of the Belgian Society of Water-colour Painters. He exhibited for the first time at the Dudley Gallery in 1865, but afterwards principally at the gallery of the Water-colour Society.

The following prices paid at auction for Pinwell's works show the estimation in which they are held:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Elixir of Love, 42in. by 18in., Gambart's sale ... ... ... | 1871 ... | 273 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Great Lady, Cranston's sale ... | 1877 ... | 75 | 12 | 0 |
| The same picture, Brooks' sale ... | 1879 ... | 152 | 5 | 0 |
| Princess and Ploughman, Forster's sale ... ... ... ... | 1894 ... | 283 | 0 | 0 |
| Strolling Players, Prance's sale ... | 1894 ... | 105 | 0 | 0 |

**Piombo (Fra Sebastiano del).**—*See* **Luciani.**

**Pistoja (Fra Paolina da).**—B. Pistoja, 1490; D. Florence, 1547; S. Fra Bartolommeo; P. history. This painter was an assistant to Fra Bartolommeo, and became a monk in S. Marco. His pictures have often been attributed to Fra Bartolommeo, as he inherited many designs and drawings by that master, and worked them up into pictures. He was, however, an inferior artist to his master. At Lord Dalling and Bulwer's sale, in 1873, "The Virgin and Child, and S. John," by this master, was sold for £121 16s.

**Pistoja (Il).**—*See* **Leonardo da Pistoja.**

**Plas (Van der).**—*See* **Van der Plas.**

**Pocock (Nicholas).**—B. Bristol, 1741; D. Maidenhead, 19th March, 1821; self-taught; P. marine subjects, portraits, and landscapes. He was the son of a merchant at Bristol, and when a young man commanded a merchant-vessel sailing from that port. He had, however, a strong natural taste for drawing, and after a time he left the sea and devoted his attention to painting. Pocock sent his first picture in oils to the Academy in 1780, but it arrived too late, yet Sir Joshua Reynolds wrote him an encouraging letter regarding it. He continued to reside in Bristol until 1789, when he moved to London. From that time he became a large exhibitor, sending 113 sea-pieces to the Royal Academy and twenty-five to the British Institution, between 1782 and 1815. He became a very distinguished painter of marine subjects, and portrayed the chief naval battles of the war. One of these is at Greenwich, and two are at Hampton Court. Pocock was one of the original members of the Water-colour Society, and contributed to the society's exhibitions up to 1817. He designed the illustrations for Falconer's "Shipwreck." At South Kensington there are several of his landscapes.

Pictures by Pocock have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| A sea-piece, Plymouth in the distance ... ... ... ... | 1802 ... | 8 | 18 | 6 |
| Calm at Sea, Walker's sale ... ... | 1803 ... | 3 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The "Chesterfield" Boarding the "Western Ocean," Lord Lansdowne's sale ... ... ... | 1806 ... | 17 | 6 | 6 |
| The Battle of Copenhagen, Hay's sale ... ... ... ... ... | 1859 ... | 20 | 0 | 0 |
| The Daughters of Sion (bought in), Everard and Co.'s sale ... ... | 1870 ... | 924 | 0 | 0 |

Of water-colours we can record the following:

| | | | | |
|---|---|---|---|---|
| Sea-pieces, with men-of-war, a pair, Dr. Percy's sale ... ... ... | 1890 ... | 23 | 2 | 0 |
| Carrick-on-Suir, Waterford, Dr. Percy's sale ... ... ... | 1890 ... | 16 | 0 | 0 |

**Poel (Egbert van der).**—B. probably Delft, baptised there 9th March, 1621; D. Rotterdam, 1664; S. his father; P. conflagrations, landscapes, still-life, and interiors. He was probably the son of Daniel van der Poel, a painter to whom Kramm attributes many of the pictures formerly given to Egbert, more particularly "The Explosion at Delft in 1654." There was also an A. van der Poel. Pictures assigned to these painters are by no means uncommon, as, on the Continent, when a dealer does not know by whom a second-rate Dutch picture was painted, he generally says it is by Van der Poel. They are usually sold at auctions for from £3 to £20, at which price "The Exterior of a House, with figures," was disposed of at Bryant's sale in 1865.

**Poelenburg** or **Poelenborch (Cornelis van).**—B. Utrecht, 1586; D. Utrecht, 12th August, 1667; S. Abraham Bloemart; P. history, genre, landscapes, and portraits. He was in Italy before 1617, and, adopting the manner of Elzheimer, painted many small landscapes and figures: these were much admired in Rome, where he was known by the nicknames "Brusco" and "Satyro." After residing some years there, he went to Florence, and was employed by the Grand Duke, who wished to detain him in Italy; but Poelenburg preferred to return to Utrecht, as his works were eagerly sought after by his countrymen. In 1607 Charles I. invited him to England, and while here he painted the king's portrait and those of the children of his sister, the Queen of Bohemia. His success in this country did not, however, induce Poelenburg to remain here. He returned to Utrecht, where, in 1649, he was President of the Guild of S. Luke.

This artist drew well, his colouring was delicate, and he finished his pictures with care. The small ones are the best. He often inserted figures in landscapes by other artists, such as Bott,

Kneller, etc. Many of his pictures, which are very numerous, have been engraved, and it is said that he himself etched [illegible] plate.

Pictures in Peterborough have generally been sold at moderate prices from £10 to £50, but the following produced higher prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| Dryopia relinquishing Lavalliere's sale | 1781 | [illegible] | [illegible] | [illegible] |
| Landscape, Diana with Mercury and Argus, [illegible] | 1785 | [illegible] | [illegible] | [illegible] |
| The Judgment of Midas, H. Hope's sale | 1811 | [illegible] | [illegible] | [illegible] |
| Magdalen in Solitude, H. Hope's sale | 1811 | [illegible] | [illegible] | [illegible] |
| Nymphs Gaining Paysage, Choiseul's sale | 1812 | [illegible] | [illegible] | [illegible] |
| Landscape with Diana Reposing, Bought in | 1813 | [illegible] | [illegible] | [illegible] |
| Landscape, Holy Family and Angels, Mitchell's sale | 1821 | [illegible] | [illegible] | [illegible] |
| Venus and Cupids, Weyde's sale | 1821 | [illegible] | [illegible] | [illegible] |
| Ceres and Holy Family reposing, from Choiseul Collection, Beckford's Fonthill sale | 1823 | [illegible] | [illegible] | [illegible] |
| Nymphs Bathing, Lord Camden's sale | 1841 | [illegible] | [illegible] | [illegible] |
| Landscape, nymphs and satyrs, from Lord's Collection, Lord Northwick's sale | 1859 | [illegible] | [illegible] | [illegible] |
| Landscape, female figures, from [illegible] Collection | 1859 | [illegible] | [illegible] | [illegible] |
| Landscape, Holy Family, Dance on Paysage, from Lord's Collection, [illegible] sale | 1864 | [illegible] | [illegible] | [illegible] |
| Landscape, Diana and Nymphs, Duke of Hamilton's sale | 1882 | [illegible] | [illegible] | [illegible] |

**Poerbusus.** *See* **Pourbus Pieter.**

**Polidoro.** *See* **Caravaggio.**

**Pollajuolo Antonio.** *b. Florence, between 1426 and 1433; d. Rome, 1498, a. Lorenzo Ghiberti; r. history.* **This artist was a goldsmith, a sculptor, a painter, and an engraver. He was the son of Jacopo del Pollajuolo, who was resident at Florence in 1457. Jacopo is said to have placed his son Antonio under a goldsmith, Bartaluccio, who was the step-father of Lorenzo Ghiberti, and the latter employed Antonio as an assistant in modelling some of the ornaments on the gates of the**

Baptistery at Florence, which were completed in 1452. Antonio became a celebrated modeller and sculptor in bronze. Later, he devoted his time to painting, and executed some important works in conjunction with his brother Piero (B. 1433; D. 1489), who had learned to paint under Andrea del Castagno. Antonio was called to Rome in 1484 by Innocent VIII., and executed works of importance there between that year and 1498, when he died, and was buried in S. Pietro, in Vincentes. By his will, dated 4th November, 1496, he left to each of his two daughters 5000 golden ducats—a very large sum in those days.

"The Martyrdom of S. Sebastian," by this painter, now in our National Gallery, was his principal work in painting. It was finished in 1475.

**Polydor.**—*See* **Glauber (Johannes).**

**Pomerance (Il Cavaliere della).**—*See* **Roncalli.**

**Pomerancio (Il), Antonio Circignano,** called.—B. Pomerance, Tuscany, 1559-60; D. Rome, 1619-20; S. his father; P. history and portraits. He was the son of Niccolò Circignano, also called Il Pomerancio, and painted some of his best pictures at Città di Castello. He went to Rome in the Pontificate of Urban VIII., and was much employed. He composed well, and painted in a good style, somewhat in the manner of Barocci and Roncali. Some of his drawings were engraved.

**Pomerancio (Il), Niccolò Circignano,** called.—B. Pomerance, 1519; D. after 1591; S. ——; P. history. He was still young when employed by Gregory XIII. on the grand saloon of the Belvedere, Rome. Niccolò lived most of his life in that city, and painted many pictures for the churches. He executed some large frescoes in a grand style, and drew correctly and with good taste.

**Ponte (Francesco da).**—*See* **Bassano.**

**Pontormo (Jacopo Carrucci,** called **Jacopo da).**—B. Pontormo, near Florence, 1494; D. Florence, 1557; S. Andrea del Sarto; P. history and portraits. This painter was about thirteen years of age when his parents died, and a relation placed him at Florence to learn art under Leonardo da Vinci. He worked also under Pietro di Cosimo and Mariotto Albertinelli, and finally became the pupil of Andrea del Sarto. It is said that both Raphael and Michael Angelo foretold Pontormo's future success as a painter, and that the praises bestowed upon him caused

Andrea del Sarto to dismiss him from his school. He had, however, acquired so much of that master's style that his pictures have since been often attributed to Andrea. Pontormo's best works also were those which he produced shortly after leaving that master. He was, however, no servile imitator, for he changed his style of painting several times; and having at last taken to imitating Albert Dürer, his latter works became so inferior to those which he had produced earlier in life that when after eleven years' labour he uncovered the frescoes, "The Deluge" and "The Last Judgment," which he had painted in the Chapel of S. Lorenzo, at Florence, so much fault was found with them that he is said to have died through mortification at having so signally failed. He was, however, then sixty-three years of age.

In Pontormo's early works the drawing is correct and the colouring rich, but the power of producing this latter quality gradually ceased, although in design he remained to the last a great artist. As a portrait-painter he takes a high rank, some of his productions in that line of art having long been attributed to Raphael or Andrea del Sarto. Pontormo's best works are at Florence. Among the finest of his portraits, however, are that of a cardinal in the Borghese Palace, at Rome; the portrait of Baccio Bandinelli, the sculptor, which was in the possession of Signor Morelli, at Milan; and one of a boy, in our National Gallery, which has, however, been attributed to other painters.

Pictures by Pontormo very seldom appear at sales; but the following may be named:

| | | £ | s. | d. |
|---|---|---|---|---|
| An Allegory, 44in. by 38in. (now in the National Gallery), Duke of Hamilton's sale ... ... ... | 1882 ... | 315 | 0 | 0 |
| An Altar-piece, Doetsch's sale ... | 1895 ... | 420 | 0 | 0 |

**Pool (Rachel).**—*See* **Ruysch.**

**Poole (Paul Falconer).**—B. Bristol, December, 1810; D. Hampstead, 22nd September, 1879; self-taught; P. history, landscapes, and figures. Poole was a striking example of what a natural genius for art will enable a man to do, for he owed little to other men. His conception of the manner in which a subject should be represented was original; and although he was often deficient in drawing, he had an excellent eye for colour and the effects of light and shade. The first picture he exhibited (in 1830) at the Royal Academy was "The Well." It was, however,

in 1843 that he attracted public attention by his "Solomon Eagle Exhorting the People to Repentance during the Plague of London." Nevertheless, he must have been an indefatigable worker, for all his pictures are evidently the result of careful study. He gained a prize of £300, when the designs for the decoration of the Houses of Parliament were exhibited in Westminster Hall, for "Edward's Generosity to the Burgesses of Calais." In 1861 he was elected a member of the Royal Academy, and, in 1878, of the Institute of Painters in Water-colours. Among his works, one of the most admired has always been "The Escape of Glaucus and Ione."

Poole often showed singular power in the conception of what inspires terror or sadness. He was the intimate friend of Danby when they were both living at Bristol; yet, except in strength of colouring, there is little resemblance between their works, although Poole's landscapes are always admirably in harmony with his figures.

Since 1852 more than a hundred pictures by Poole have been sold by auction at prices varying from £38 17s. for "The Vision of Ezekiel," 48in. by 72in., at his executors' sale in 1879, to £1490 for "The Song of the Troubadour," at Bolckow's sale in 1888. Many have produced between £100 and £200. We give a list of those that have sold for more:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Bowers of Bliss ... ... ... | 1856 ... | 210 | 0 | 0 |
| Job and the Messengers, Lord Northwick's sale... ... ... ... | 1859 ... | 640 | 0 | 0 |
| The same subject, Wallis's sale ... | 1860 ... | 514 | 10 | 0 |
| Wearied Pilgrims, Burnett's sale ... | 1860 ... | 204 | 15 | 0 |
| King Lear ... ... ... ... | 1861 ... | 273 | 0 | 0 |
| The Mountain Path (bought in), Agnew's sale ... ... ... | 1861 ... | 204 | 15 | 0 |
| Pick-a-back, 36in. by 28in. (bought in), Knowles's sale ... ... | 1862 ... | 572 | 5 | 0 |
| Job and the Messengers (bought in), Burnett's sale ... ... ... | 1862 ... | 493 | 10 | 0 |
| Lighting Beacon on Cornish Coast, time of Spanish Armada (bought in), Hayward's sale ... ... | 1864 ... | 598 | 10 | 0 |
| Greek Exiles, 34½in. by 31in., arched (bought in), McArthur's sale ... | 1864 ... | 336 | 0 | 0 |
| The Bowers of Bliss (bought in), Fitzpatrick's sale... ... ... | 1864 ... | 252 | 0 | 0 |
| The Chequers (bought in) ... ... | 1865 ... | 294 | 0 | 0 |
| Pick-a-back, 36in. by 28in. (see 1862), Knowles's sale ... ... ... | 1865 ... | 547 | 1 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Escape of Glaucus and Ione, 42in. by 60in., Knowles's sale ... ... | 1865 ... | 897 | 15 | 0 |
| Scene from "Cymbeline," T. E.'s sale ... ... ... ... ... | 1866 ... | 220 | 10 | 0 |
| The Rugged Path (bought in), Flatow's sale ... ... ... | 1866 ... | 246 | 15 | 0 |
| Greek Exiles (bought in), Campbell's sale ... ... ... ... ... | 1867 ... | 367 | 10 | 0 |
| Path on the Mountain, G.'s sale ... | 1867 ... | 367 | 10 | 0 |
| Greek Courtship, Fallow's sale ... | 1868 ... | 336 | 0 | 0 |
| Going to the Spring, Fallow's sale ... | 1868 ... | 530 | 5 | 0 |
| Imogene before the Cave of Belisarius, Agnew's sale ... ... | 1870 ... | 535 | 10 | 0 |
| May Day (small), Bullock's sale ... | 1870 ... | 246 | 15 | 0 |
| Rustic Toilette, girl with child at spring, 1849, Hedger's sale ... | 1871 ... | 273 | 0 | 0 |
| The Return of the Wanderers (bought in), Morby's sale ... | 1871 ... | 204 | 15 | 0 |
| Hide and Seek, 24½in. by 20½in., Gillott's sale ... ... ... | 1872 ... | 440 | 0 | 0 |
| Lear and Cordelia, 23in. by 28in. (bought in), Cottrill's sale ... | 1873 ... | 425 | 5 | 0 |
| The Mountain Spring, 17in. by 14in., Grundy's sale ... ... | 1873 ... | 215 | 5 | 0 |
| The Ordeal by Water, 61in. by 42in., Murrieta's sale ... ... ... | 1873 ... | 683 | 0 | 0 |
| Fisherman's Treasures, Eden's sale | 1874 ... | 577 | 10 | 0 |
| Hawthorn Gatherers, Eden's sale ... | 1874 ... | 693 | 0 | 0 |
| Foster-brothers, Eden's sale ... ... | 1874 ... | 546 | 0 | 0 |
| The Conspirators (bought in), Caine's sale ... ... ... ... ... | 1875 ... | 241 | 0 | 0 |
| Suburb of Pompeii ... ... ... | 1875 ... | 252 | 0 | 0 |
| Greek Exiles, Marsh's sale ... ... | 1876 ... | 294 | 0 | 0 |
| Mother and Child, 12¾in. by 8¾in., A. Grant's sale ... ... ... | 1877 ... | 304 | 10 | 0 |
| Surrender of Syon Nunnery, 55in. by 88in., Munro's sale ... ... | 1878 ... | 535 | 10 | 0 |
| Scene in "King Lear" (bought in), M'Lean's sale ... ... ... | 1881 ... | 299 | 5 | 0 |
| Job and the Messenger, 60in. by 70in., Marshall's sale ... ... | 1881 ... | 735 | 0 | 0 |
| Greek Goatherd's Courtship, Houldsworth's sale ... ... ... | 1881 ... | 294 | 0 | 0 |
| Mountain Spring, 26in. by 20in., Houldsworth's sale ... ... | 1881 ... | 315 | 0 | 0 |
| Lighting the Beacon, Houldsworth's sale ... ... ... ... ... | 1881 ... | 703 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Scene from "The Tempest," 30in. by 40in., Sharpe's sale ... ... | 1881 ... | 640 | 10 | 0 |
| Wayfarers, 29½in. by 26in., Hermon's sale ... ... ... ... ... | 1882 ... | 430 | 10 | 0 |
| Crossing the Stream, 16in. by 12in., Mayou's sale ... ... ... | 1883 ... | 220 | 10 | 0 |
| The Gleaner, Mayou's sale ... ... | 1883 ... | 204 | 15 | 0 |
| Mountain Spring, 15in. by 12in., Potter's sale .. ... ... | 1884 ... | 236 | 5 | 0 |
| Pick-a-back, 36in. by 28in., Potter's sale ... ... ... ... ... | 1884 ... | 220 | 0 | 0 |
| Custance Sent Adrift, moonlight, 43in. by 61in., Toulmin's sale ... | 1886 ... | 210 | 0 | 0 |
| The Song of the Troubadour, Bolckow's sale ... ... ... ... | 1888 ... | 1490 | 0 | 0 |
| Gathering Hawthorn, Walker's sale | 1888 ... | 370 | 0 | 0 |
| Solomon Eagle, dated 1843, Matthews's sale ... ... ... | 1891 ... | 320 | 0 | 0 |
| Goths in Italy, dated 1851, Matthews's sale ... ... ... | 1891 ... | 262 | 0 | 0 |
| Philomela's Song ... ... ... | 1895 ... | 451 | 0 | 0 |

Water-colours by Poole have been sold as under:

| | | | | |
|---|---|---|---|---|
| Caught Napping ... ... ... | 1861 ... | 90 | 6 | 0 |
| A Rustic Toilet, Agnew's sale ... | 1861 ... | 74 | 11 | 0 |
| The Gleaners, 19in. by 12in., Knowles's sale ... ... ... | 1862 ... | 131 | 5 | 0 |
| Girls at a Stream, 17in. by 12in., Langton's sale ... ... ... | 1862 ... | 93 | 19 | 0 |
| A Bit of Fun, Clare's sale ... ... | 1867 ... | 210 | 0 | 0 |
| Girl with Pail, 18in. by 13in. ... | 1869 ... | 73 | 10 | 0 |
| Children at Stile, 17¾in. by 12½in. ... | 1869 ... | 189 | 0 | 0 |
| Girl and Child at Stile, Carter's sale ... ... ... ... ... | 1872 ... | 115 | 10 | 0 |
| The Spring, Bagnall's sale ... ... | 1872 ... | 110 | 5 | 0 |
| Peasant Girls, Quilter's sale ... ... | 1875 ... | 577 | 10 | 0 |
| Rustic Mother and Child, Quilter's sale ... ... ... ... ... | 1875 ... | 525 | 0 | 0 |
| Little Red Riding Hood, 14¾in. by 11¾in., Knowles's sale ... ... | 1877 ... | 78 | 15 | 0 |
| A Welsh Girl, Topham's sale ... | 1878 ... | 115 | 10 | 0 |
| Pick-a-back, 17½in. by 30½in., Schlotel's sale ... ... ... ... ... | 1885 ... | 120 | 15 | 0 |
| A Bit of Fun, 12½in. by 15½in., Sumner's sale ... ... ... | 1885 ... | 89 | 5 | 0 |

**Pope (Mrs. Clara Maria).**—B. —— ; D. 24th December, 1838 ; S. her father and Wheatley ; P. flowers and miniatures. She was

the daughter of Jared Leigh, an amateur painter, and while still very young married Francis Wheatley, the Royal Academician. Her first subjects were domestic ones, into which she introduced children, but she succeeded best in painting flowers. She exhibited for the first time in 1808, and between that year and 1838 of pictures principally of fruit, forty-one at the Royal Academy, two at the British Institution, and two in Suffolk Street. About 1801 she became a widow, and married Alexander Pope, the Irish miniature-painter and actor. Among the portraits by Mrs. Pope the best known is that of Mme. Catalani, the singer. Her own portrait was painted by Hamilton. Her second husband died in London, in 1835, and she herself, at an advanced age, in 1838.

**Porcelles.**—*See* **Parcelles.**

**Pord** or **Pordenone (Il).**—*See* **Licinio (Giovanni Antonio).**

**Porta (Della).**—*See* **Bartolommeo.**

**Porta (Giuseppe).**—*See* **Salviati.**

**Porte (La).**—*See* **La Porte.**

**Porter (Sir Robert Ker).**—B. Durham, 1777; D. S. Petersburg, 2nd May, 1842; S. West; P. history and portraits. He was the son of the surgeon to the Enniskillen Dragoons; and, having shown an early taste for drawing, he studied in 1790 at the schools of the Royal Academy. He made such rapid progress that in 1793 he painted "Moses and Aaron," an altar-piece, a commission for Shoreditch Church, and other sacred subjects. In 1800 he was employed at the Lyceum Theatre, and painted "The Storming of Seringapatam," a picture 120ft. long and containing 700 life-sized figures, which he finished in ten weeks. He exhibited also some easel pictures at the Royal Academy. In 1804 Porter went to Russia, where he was appointed historical painter to the Emperor. Meeting General Moore, he accompanied him to Spain, and shared in the hardships of the retreat upon Corunna. He returned to Russia and married a princess. Coming to England in 1813, he was knighted. Between 1817 and 1820 he travelled in the East, and made many sketches which are now in the British Museum. In 1826 he was appointed Consul at Venezuela, where he resided until 1841; he then returned to S. Petersburg, and died there suddenly. Sir Robert Porter was the author of several books of travel, and the brother of the

novelists Jane and Maria Porter. His "Death of Abercrombie" was sold by auction in 1809 for £30 9s.

**Portuonensis.**—*See* **Licinio (Giovanni Antonio).**

**Potledel.**—*See* **Jordaans (Hans).**

**Potter (Paulus).**—B. Enkhuizen, baptised 20th November, 1625; D. Amsterdam, buried 17th January, 1654; S. his father; P. animals, landscapes, and portraits. This celebrated painter was the son of Pieter, who was the son of Pieter Simonz Potter, a member of a distinguished family in Enkhuizen. The former, a painter of some skill, had three children, Maria, Paulus, and Pieter, and moved his family to Amsterdam in 1631, where he purchased the right of citizenship on 14th October of that year.

From a very early age Paulus showed a devotion to his art which led to his death in his twenty-ninth year. After receiving instruction from his father, it is said that he studied at Haarlem under Jacob de Weth the elder, in 1642; but he studied almost incessantly from nature. The first dated picture by him is "The Herdsman," painted in 1644. On the 6th August, 1646, he was inscribed as a member of the Guild of S. Luke at Delft. In 1649 he moved to The Hague, was admitted into the guild of that town as a master-painter, and married there, on 3rd July, 1650, Adriana van Balckeneynde, the daughter of an architect of that place; yet, in May, 1652, he left it, and went to live at Amsterdam.

"The Young Bull," one of Potter's most famous works, now at The Hague, was painted in 1647, and at Amsterdam there is, also on a large scale, an equestrian portrait of Dederick Tulp, the son (not half-brother) of the Doctor Tulp so generally known by Rembrandt's picture of him delivering a lecture. Usually, however, Potter painted pictures of a smaller size, and the best are remarkable for fine drawing, good composition and management of light and shade, and solid yet clear and vapoury colouring. Among the painters who have sought an exact representation of nature, he will always be placed in the first rank; and although not the first among the Dutch artists who represented animals living a quiet life in the rich pastures of Holland, he was the greatest. He also engraved with spirit, his earliest known etching being dated 1643.

Paulus had two children, a son, Pieter, who, it appears from a picture at Rotterdam signed "P. Potter, 1662," was also a painter, and Dingenom, who died when four years old. In the

Museum at The Hague is a fine portrait of Paulus Potter, painted in the year in which he died, by Bartholomew van der Helst.

The prices paid in Holland before 1766 for pictures by Paulus Potter appear seldom to have exceeded £50. "The Young Bull." now in the Museum of The Hague, was sold in 1749 for 630 florins, or about £50. His widow married again, seven years after Potter's death, and pictures by Potter remained in the possession of her descendants until 1820, when they were sold by auction. Since the above date his works have usually produced very high prices. Taking a list of about seventy, they range from £15 15s. for a small landscape with cattle, at Bryan's sale in 1798, to £6090, paid for "The Dairy Farm" at Stover's sale in 1890. Those which have produced £200 and upwards are here given:

| | | £ | s. | d. |
|---|---|---|---|---|
| The "Groote Ossedrift," a team of ten oxen, 60in. by 80in., Tounemen's sale ... ... ... ... | 1754 ... | 260 | 0 | 0 |
| Vaches et Moutons, Julienne's sale | 1767 ... | 200 | 0 | 0 |
| Paysant conduisant un Troupeau de Bœufs, Braamcamp's sale ... | 1771 ... | 760 | 0 | 0 |
| Vue du Bois de la Haye, Choiseul's sale | 1772 ... | 1096 | 0 | 0 |
| Chevaux à la porte d'une écurie, Randon de Boisset's sale ... | 1777 ... | 375 | 0 | 0 |
| Chasseurs à cheval, Randon de Boisset's sale ... ... ... | 1777 ... | 300 | 0 | 0 |
| Vue du Bois (Choiseul's picture), Conti's sale ... ... ... | 1777 ... | 760 | 0 | 0 |
| The same picture, De Pange's sale | 1781 ... | 560 | 0 | 0 |
| Taureau brun, Van Balle's sale ... | 1781 ... | 235 | 0 | 0 |
| Vaches et Moutons (Julienne's picture), Vaudreuil's sale ... | 1784 ... | 600 | 0 | 0 |
| Sportsmen stopping at cabin, French Noble's sale ... ... ... | 1790 ... | 210 | 0 | 0 |
| Nobleman Returning from Sport ... | 1792 ... | 241 | 0 | 0 |
| Prairie avec sept animaux, Choiseul-Praslin's sale ... ... ... | 1793 ... | 1128 | 0 | 0 |
| Group of Cattle, from Braamcamp Collection, Calonne's sale ... | 1795 ... | 325 | 10 | 0 |
| Landscape, with cattle, from Valkinier's Collection, Bryan's sale | 1798 ... | 1060 | 10 | 0 |
| Paysage avec animaux, deux prairies séparées par un chemin, Tolozan's sale... ... ... ... | 1801 ... | 1085 | 0 | 0 |
| Prairie avec sept animaux (the Choiseul-Praslin picture), Robit's sale ... ... ... ... ... | 1801 ... | 1190 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A landscape, with cattle and figures, Duke of Bridgewater's sale ... | 1802 ... | 309 | 15 | 0 |
| Two cows in a landscape, Bryan's sale | 1804 ... | 315 | 0 | 0 |
| Cattle in a landscape, Bryan's sale... | 1804 ... | 630 | 0 | 0 |
| Scène de Campagne, une vache noire, deux cochons, trois vaches et un paysan, Van Leyden's sale | 1804 ... | 1345 | 0 | 0 |
| Landscape, sportsmen at door of inn, horsemen and dogs, Lord Rendlesham's sale ... ... | 1806 ... | 455 | 0 | 0 |
| Paysage Montagneux, Van der Pol de Groenevelde's sale ... ... | 1808 ... | 806 | 0 | 0 |
| Landscape, cattle and figures (bought in), Willett's sale ... ... | 1813 ... | 698 | 0 | 0 |
| A landscape and figures, La Fontaine's sale ... ... ... | 1813 ... | 241 | 10 | 0 |
| Prairie de Hollande avec animaux, La Peyrière's sale... ... ... | 1817 ... | 690 | 0 | 0 |
| A Dairy Farm, Willett's sale ... | 1819 ... | 420 | 0 | 0 |
| Paysage avec six vaches et deux chèvres, La Fontaine's sale ... | 1821 ... | 375 | 0 | 0 |
| Landscape, two cows and bull, 17½in. by 14½in., signed and dated 1647, from Hogeur Collection, G. W. Taylor's sale ... | 1823 ... | 1270 | 10 | 0 |
| Landscape and a farm, Lord Radstock's sale ... ... ... | 1826 ... | 372 | 15 | 0 |
| Burgomeester and his Family Hawking (bought in), Duke of Bedford's sale ... ... ... | 1827 ... | 420 | 0 | 0 |
| The Rabbit Warren (bought in), Zachary's sale ... ... ... | 1828 ... | 409 | 10 | 0 |
| Group of cows and a horse, Lord Gwydir's sale ... ... ... | 1829 ... | 1265 | 0 | 0 |
| Le Pâturage, Erard's sale ... ... | 1832 ... | 520 | 0 | 0 |
| A group of cattle, G. W. Taylor's sale | 1832 ... | 787 | 10 | 0 |
| Landscape, two cows and bull, 17½in. by 14¾in. (see 1823), Nieuwenhuys's sale... ... ... ... | 1833 ... | 1212 | 10 | 0 |
| Three cows in a meadow near trees, Erard's sale ... ... ... | 1833 ... | 325 | 10 | 0 |
| Prairie avec sept animaux (Robit's picture), De Berry's sale ... | 1837 ... | 1485 | 0 | 0 |
| La Prairie, De Berry's sale ... ... | 1837 ... | 415 | 0 | 0 |
| The Rabbit Warren, from Braamcamp and Eynard Collections, Zachary's sale ... ... ... | 1838 ... | 351 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Maréchal-Ferrant, Perregaux's sale ... ... ... ... ... | 1841 ... | 600 | 0 | 0 |
| View near Haarlem, carriage, page, inn, two cows and sheep, from Poullain Gallery and Randon de Boisset's Collection, Harman's sale ... ... ... ... ... | 1844 ... | 840 | 0 | 0 |
| A rising ground, potter and his wife | 1844 ... | 409 | 0 | 0 |
| Three cows in a meadow, from Erard Collection, Higginson's sale ... | 1846 ... | 976 | 10 | 0 |
| "L'Hôtellerie" coach in sandy road, 13in. by 20in., upright, C. Perrier's sale ... ... ... | 1848 ... | 446 | 0 | 0 |
| Black-and-white ox near tree, red-and-white one lying down, 14¾in. by 19½in., W. Wells' sale ... | 1848 ... | 220 | 10 | 0 |
| Brown bull and two sheep lying down, from Gray Collection, Sir T. Baring's sale ... ... ... | 1848 ... | 220 | 10 | 0 |
| Meadow, groom, and horses, château, formerly in Lord Ashburton's Collection, Sanderson's sale ... | 1848 ... | 325 | 10 | 0 |
| Three oxen standing, one lying down, farmhouse, signed and dated 1653, W. W. Hope's sale ... | 1849 ... | 617 | 0 | 0 |
| A Boar Hunt, one dog disabled, two rushing on, signed and dated, Lord Shaftesbury's sale ... ... | 1852 ... | 399 | 0 | 0 |
| L'Abreuvoir, Mecklenbourg's sale ... | 1854 ... | 260 | 0 | 0 |
| Animaux au pâturage, Patureau's sale ... ... ... ... ... | 1857 ... | 620 | 0 | 0 |
| A meadow, red-and-white cow, and spotted cow, dated 1646, from Nagel's Collection, Braine's sale | 1857 ... | 619 | 10 | 0 |
| Two horses grazing by decayed willow, spaniels and grooms, from Lord Ashburton's Collection, Sanderson's sale ... ... | 1858 ... | 425 | 0 | 0 |
| Bergers prenant leur repas, Van Brienen de Grootelindt's sale ... | 1864 ... | 1765 | 0 | 0 |
| Animaux effrayés par l'orage ... | 1865 ... | 1405 | 0 | 0 |
| Paysage Montagneux, De Morny's sale ... ... ... ... ... | 1865 ... | 240 | 0 | 0 |
| Un pâturage, San Donato sale ... | 1868 ... | 4480 | 0 | 0 |
| Un pâturage, Delessert's sale ... | 1869 ... | 400 | 0 | 0 |
| A Boar Hunt, from Lord Shaftesbury's Collection, Hind's sale ... | 1870 ... | 840 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Woman milking, cow lying down, three sheep, signed and dated 1651 (bought in), W. Adye's sale ... ... ... ... ... | 1871 ... | 346 | 10 | 0 |
| Three cows, 16in. by 15½in., panel, Sir P. Miles's sale ... ... | 1884 ... | 451 | 10 | 0 |
| Landscape with cows, dated 1648, Lonsdale's sale ... ... ... | 1887 ... | 2000 | 0 | 0 |
| The Dairy Farm, Stover's sale ... | 1890 ... | 6090 | 0 | 0 |
| Four oxen, A. Hope's sale ... ... | 1894 ... | 945 | 0 | 0 |

**Pourbus (Frans)**, the elder.—B Bruges, 1545; D. Antwerp, 1581; S. his father and Frans Floris; P. history, portraits, landscapes, and animals. He was received as a free master into the Guild of S. Luke at Antwerp in 1564. In 1566 he married the daughter of Frans Floris. He was standard-bearer to the civic guard of Antwerp, and, while in the guard-house, caught a malignant fever, of which he died. His widow (who had been his second wife) married the painter Jan Jordaens. His best picture is in the Church of S. Bavon, at Ghent; but portraits by him are to be found in many galleries, and even in private hands. They are forcible in expression and well coloured. Pourbus was the best pupil of Frans Floris. Portraits are often attributed to him which must, from the dates, be by his son; and, as it is impossible to separate the works of father and son, such as have been sold are all placed under Frans the younger.

**Pourbus (Frans)**, the younger.—B. Antwerp, 1570; D. Paris, buried 19th February, 1622; S. his father; P. history and portraits. He was the son of old Frans Pourbus, but must have had some other master than his father, who died when he was only ten years of age. He was a free master in the Guild of S. Luke in 1591. In 1600 he was at Brussels, and was employed by the Archduke Albert and Isabella. Shortly afterwards he visited Italy. While in that country he was named painter to the Duke of Mantua, and accompanied Eleonora de' Medici, Duchess of Mantua, and sister to Maria de' Medici, when she came to France to be godmother to the future king Louis XIII., whose portrait Pourbus painted on 20th August, 1606. He appears, however, to have returned to Mantua, and only left the court of the Gonzagas in 1609, was in Paris at the beginning of 1610, and again painted Louis on 11th February, 1611.

There appears also to have been another artist, Jacques Pourbus, in Paris about 1578, but nothing is known of him.

Frans the younger painted many of the celebrated persons of his time, and possibly some English men and women abroad, yet such portraits as those of Queen Elizabeth must have been copies, or by some other painter. As a painter, he was inferior to his father (see above).

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Elizabeth Bullen, mother of Anne Bullen, Hunter's sale ... ... | 1794 | ... | 12 | 12 | 0 |
| A Jeweller, Lord Bessborough's sale | 1801 | ... | 46 | 4 | 0 |
| Le Duc d'Alençon, 1574, Lichtervelde's sale ... ... ... | 1801 | ... | 26 | 0 | 0 |
| Head of man in armour, sketch on paper, Udny's sale ... ... | 1829 | ... | 15 | 5 | 0 |
| Lady in black, book, and gloves, 35in. by 25½in., tortoise frame, Bernal's sale ... ... ... | 1855 | ... | 9 | 15 | 0 |
| Henry IV., wearing order of S. Esprit, 43in. by 33½in., half-length, Bernal's sale ... ... ... | 1855 | ... | 9 | 9 | 0 |
| A man's head, Abbott's sale ... ... | 1858 | ... | 84 | 0 | 0 |
| Sir Francis Walsingham, Lord Northwick's sale... ... ... | 1859 | ... | 15 | 15 | 0 |
| Charles V., in armour, order Golden Fleece (probably by Pieter), Lord Northwick's sale ... ... ... | 1859 | ... | 4 | 4 | 0 |
| Virgin and Child and portraits in front of Henry IV. and courtiers, Lord Northwick's sale ... ... | 1859 | ... | 52 | 10 | 0 |
| Lady in black-and-yellow dress, holding fan, Scarisbrick's sale ... | 1861 | ... | 43 | 1 | 0 |
| Henri Duc de Guise, with dog, half-length, Webb's sale ... ... | 1869 | ... | 80 | 17 | 0 |
| Anne of Denmark, crayon drawing (bought in), Marquis de Lan's sale ... ... ... ... ... | 1871 | ... | 225 | 15 | 0 |
| William du Vair, Sir W. H. Fielden's sale ... ... ... ... ... | 1877 | ... | 152 | 0 | 0 |

**Pourbus** or **Poerbusse** (**Pieter**), the elder.—B. probably Gouda, 1463; D ——; S ——; P. portraits. He is supposed to have been the father of Pieter the younger and grandfather of Frans the elder. There is a portrait, apparently of a goldsmith, at Vienna which is assigned to him.

**Pourbus** or **Poerbusse** (**Pieter**), the younger.—B. probably Bruges, between 1510 and 1513; D. Bruges, 1584; S. his father; P. history and portraits. While in Bruges this artist married

the daughter of Lancelot Blondeel. In 1540 he was admitted into the Serment des Arbaletriers de S. George, and in 1543 was received as a "franc-maitre" by the Guild of S. Luke, of which he was "doyen" in 1569 and 1580. It is probable from all these circumstances, and from the fact that the younger Pieter did not purchase his right of citizenship at Bruges, that his father had moved there from Gouda before the son's birth.

The younger Pieter was much employed by the authorities at Bruges, not only as a painter, but as a decorator and surveyor. There are several of his pictures at Bruges, yet he is most known as a portrait-painter, in which style his works have much truth, and are finely coloured. They have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portraits de deux personnages du XVI. siècle, D'Hane de Steenhuyse's sale ... ... ... | 1860 ... | 70 | 0 | 0 |
| Portrait d'homme, Pommersfelden's sale ... ... ... ... ... | 1867 ... | 445 | 0 | 0 |
| Portrait d'Elisabeth de France, Reiset's sale ... ... ... | 1870 ... | 240 | 0 | 0 |

**Poussin (Gaspard), Gasparo Duche,** called.—B. Rome, 1613; D. Rome, 1675; S. Nicolas Poussin; P. landscapes. This painter was the son of a Frenchman, named Dughet, settled at Rome, but there can be little doubt that the son had adopted the Italian form of the name, as he used it in signing his etchings. He was a pupil of Nicolas Poussin, who painted occasionally the figures in Gaspard's landscapes: the finest of these, both in fresco and in oil, are at Rome. Nicolas Poussin married his sister.

Gaspard Poussin's landscapes approach perhaps nearer to nature—that is to say, have less of what is termed "classical"—than Claude's, but they look heavy when placed alongside of those by his great rival. Many of them, however, owing to his having painted on red grounds, have darkened so much that it is difficult to imagine what they were like when painted. There are excellent examples of his style in our National Gallery.

Taking a list of about a hundred pictures by Gaspard Poussin sold since 1763, the prices paid for them range from £14 3s. 6d. for an Italian landscape, in 1801, to £1995, at Sir P. Miles's sale, in 1882, for "The Calling of Abraham." That picture is 80in. by 61in.; it was formerly in the Colonna Collection, afterwards belonged to Beckford at Fonthill, and is now in the National Gallery. The number of Gaspard's pictures is so great,

that without unduly prolonging the list of prices at which they have been sold, it is impossible to give more than those which have produced £200 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with waterfall, Fleming's sale ... ... ... ... | 1777 ... | 220 | 0 | 0 |
| Landscape, with figures, from Corsini Palace, W. Y. Ottley's sale ... | 1801 ... | 252 | 0 | 0 |
| The companion, W. Y. Ottley's sale | 1801 ... | 252 | 0 | 0 |
| View of Nemi, near Rome, from Colonna Palace, W. Y. Ottley's sale ... ... ... ... ... | 1801 ... | 735 | 0 | 0 |
| Landscape, Bryan's sale ... ... | 1804 ... | 420 | 0 | 0 |
| A Landstorm (formerly in the possession of Delmé), figures by N. Poussin, Marquis of Lansdowne's sale ... ... ... ... ... | 1806 ... | 493 | 0 | 0 |
| Landscape, Elijah and Elisha, upright, Buchanan's sale ... ... | 1806 ... | 241 | 0 | 0 |
| Landscape, view in the Campagna, from Delmé Collection, Coxe's sale ... ... ... ... ... | 1807 ... | 273 | 0 | 0 |
| Pass through a woody valley, from Corsini Collection, W. Porter's sale ... ... ... ... ... | 1810 ... | 630 | 0 | 0 |
| Landscape, figures, lightning, from Colonna Palace, Campion's sale | 1810 ... | 346 | 10 | 0 |
| Landscape, Il Reposo, figures by F. Mola ... ... ... ... | 1810 ... | 262 | 10 | 0 |
| Landscape and figures, Poole's sale | 1813 ... | 367 | 10 | 0 |
| A Landstorm, Knight's sale ... ... | 1819 ... | 262 | 10 | 0 |
| Village in the Apennines, 27½in. by 19½in., B. West's sale ... ... | 1820 ... | 220 | 10 | 0 |
| Upright landscape, with view of the Campagna, G. W. Taylor's sale ... ... ... ... ... | 1823 ... | 378 | 0 | 0 |
| Paysage, La Peyrière's sale ... ... | 1823 ... | 360 | 0 | 0 |
| Landscape, buildings and figures, from the Falconieri Palace, Lord Radstock's sale ... ... | 1826 ... | 252 | 0 | 0 |
| Landscape, with Venus Mourning Adonis, by F. Mola, Lord Radstock's sale ... ... ... | 1826 ... | 320 | 0 | 0 |
| Landscape, with a castle and lake scene, 21in. by 32in., from the Champernowne Collection, Lord Radstock's sale ... ... | 1826 ... | 357 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with lake ... ... ... | 1827 ... | 409 | 10 | 0 |
| Landscape (classical) ... ... ... | 1827 ... | 210 | 0 | 0 |
| Landscape, buildings, figures, from Purling's Collection, Zachary's sale ... ... ... ... ... | 1828 ... | 273 | 0 | 0 |
| View near Tivoli, Sir H. Oxenden's sale ... ... ... ... ... | 1839 ... | 546 | 0 | 0 |
| Landscape, storm, Harman's sale ... | 1844 ... | 210 | 5 | 0 |
| Landscape, shepherd and flock of sheep, from Lancilotti Palace, Rome, Penrice's sale ... ... | 1844 ... | 399 | 0 | 0 |
| La Campagna di Diana, Higginson's sale ... ... ... ... ... | 1846 ... | 310 | 0 | 0 |
| View of Tivoli, figures, from Waldegrave and Fleming Collections, Lord Ashburnham's sale... ... | 1850 ... | 480 | 0 | 0 |
| Grand landscape, wooded, two figures, S. Rogers's sale ... ... | 1856 ... | 336 | 0 | 0 |
| S. Hubert's Vision, S. Rogers' sale... | 1856 ... | 273 | 0 | 0 |
| Landscape (classical), 38in. by 52in., Duke of Hamilton's sale ... | 1882 ... | 204 | 15 | 0 |
| The Calling of Abraham, 80in. by 61in., Sir P. Miles's sale ... | 1882 ... | 1995 | 0 | 0 |
| Landscape, with figures, 25in. by 30in., Sir P. Miles's sale... ... | 1882 ... | 378 | 0 | 0 |
| Rocky landscape ... ... ... | 1894 ... | 262 | 0 | 0 |

**Poussin (Nicolas).**—B. Villers près le Grand-Andelys, in Normandy, probably 15th June, 1593; D. Rome, 19th November, 1665; S. probably Noel Jouvenet de Rouen and Quentin Varin; P. history, mythological subjects, portraits, and landscapes. The family of Poussin was a very ancient one in Maine. His father, Jean Poussin, had served Henri IV. in the regiment of De Tavannes, in which one of his uncles was a captain. The former married Marie Delaissement, a native of Andelys, which led to their settling in that place. It was apparently intended that Nicolas should study, probably with a view to his becoming a lawyer, but an irresistible impulse led him to prefer art, and Quentin Varin having been employed in painting at Le Grand-Andelys in 1612, probably led to Poussin's leaving his home and friends when only eighteen, in order to seek instruction in art at Paris. This step seems to have been taken in opposition to the wishes of his friends, for it is certain that after his arrival in Paris he was indebted to a stranger for the means of living and studying painting under Elle and Lallemand. This first resource

having failed, he was compelled, as he sought for employment in different towns, to live upon what he could make by any chance work that was offered him, and it is probable that it was under such circumstances that he painted two pictures for the Capucins at Blois, and decorated with bacchanal scenes the Château de Cheverni, situated not far from that town.

Poussin afterwards reached Paris with difficulty, and being ill and in great distress, returned to his father's house; there he remained for a year, and then resumed his studies at Paris, always with the view of visiting Rome. Twice he left Paris with that intention. The first time he got as far as Florence, and the second only to Lyons, where a creditor forced him to give up the money he had saved for his journey. Poussin was, therefore, compelled to return once more to Paris. There he lodged at the College de Laon, at the same time as Philip de Champagne, yet, although they had worked together before under Lallemand, it is very doubtful if there existed any great friendship between them.

With his mind always full of his intention to visit Rome, Poussin accepted any work that offered a chance of giving him the means of doing so, and in 1623 he painted six pictures for the Jesuits, which were used in the ceremonies that took place at Paris when Ignatius Loyola and S. Francis Xavier were canonised. These works led to Poussin's being employed by the poet Marini to make designs for his poem, "Adonis," and a friendship was formed between them. After Marini's return to Italy, Poussin, having finished the work he had in Paris, joined his friend at Rome in the spring of 1624.

Poussin was then thirty, and might have hoped that the difficulties with which he had hitherto contended would not reappear; but they were by no means ended, for Marini, being in ill health, was obliged to re-visit his native place, Naples, where he died, and Cardinal Barberini, to whom he had introduced Poussin before he left Rome, was shortly afterwards sent into Spain as Nuncio. Poussin was therefore once more without that protection which was so necessary to artists in his time. He had, however, become intimate with the sculptor François Duquesnoy, and they encouraged each other to persevere in their studies. At that time artists in Rome were divided into two factions, the admirers of the works of Guido Reni, and of those of Domenichino. Poussin took the side of the latter, and when that great master left Rome for Naples, Poussin frequented the

school of Andrea Sacchi. For some time Poussin was obliged to support himself by selling his pictures for very low prices. Then he disposed of his "Plague of Ashhod" (now in the Louvre), for 60 scudi, to the sculptor Matteo, who sold it shortly afterwards to the Duc de Richelieu for 1000 scudi.

At length the commander Cassiano Pozzo took Poussin under his protection, and Cardinal Barberini, having returned from Spain, gave Poussin a commission to paint "The Death of Germanicus" and "The Taking of Jerusalem." As regarded his fortune, Poussin may from that moment have ceased to suffer from those privations and anxieties which he had had previously to endure, but unfortunately they had undermined his health to such an extent as to render him all his life subject to periodical attacks of illness. During one of these the family of a neighbour, Jean Dughet, a Frenchman settled in Rome, had rendered him assistance, and on the 9th August, 1630, Poussin married Anne Marie Dughet, the eldest child of Jean Dughet. Poussin was then thirty-six and his wife eighteen. They had not any children, yet the marriage seems to have been a happy one, and the terms of his will and his having acted towards her brothers as a second father shew Poussin's affection for all the Dughets; in fact, many things go to prove the amiability of his character.

About 1639, M. de Chanteloup wished to induce Poussin to return to France, and Cardinal Richelieu made him some very tempting offers on the part of the king. The correspondence of Poussin, which still exists, throws a clearer light on the subsequent events of his life. After nearly two years' negotiations he left Italy and arrived in Paris at the beginning of January, 1641. The object of the king in sending for him was to employ him in decorating the new gallery which connected the Louvre with the Tuileries, but he was soon overwhelmed with commissions from persons whom he could not refuse, and although he speaks in his letters with praise of those who employed him, he must soon have found that, owing to the jealousy of other artists, he would not be allowed to execute the great work at the Louvre in peace. As early as the month of September, 1641, he applied for leave to go to Italy to fetch his wife, and he left Paris at the end of September, 1642. A month later Richelieu died, Louis XIII. expired shortly afterwards, and by 1644 Poussin appears to have finally abandoned all idea of revisiting Paris; in fact, he never again left Italy.

Poussin studied almost incessantly the antiquities in and about

Rome, and only varied such studies by that of the scenery of Italy. His works were so much in demand that he put his own price upon them; but about 1658 he complained that his hand began to fail him, although he added that but for that he could paint better than ever. The last pictures he painted were the four fine landscapes now in the Louvre, and known as "Les Quatre Saisons."

Eustache le Sueur and Nicolas Poussin were the two chief painters France produced up to the middle of the seventeenth century, and it would be difficult to find men among their successors whose pictures will bear comparison with theirs, especially with those of Poussin. Of all the artists who belong to what is known as the "classical school," he profited the most by a profound study of the antiquities which existed in Rome or its neighbourhood in his time; and he never adopted the ridiculous idea that the heads and bodies of all the Greeks were as much alike as if they had been cast in the same mould, or that all the Romans carried themselves with the same dignified bearing. Consequently there is sufficient variety in his figures to give them the appearance of being living men and women. There is an etching of "The Death of Germanicus," attributed to N. Poussin.

In a list of about 200 pictures by Nicolas Poussin, sold by auction since 1738, the prices vary from £5 15s. 6d. for a sketch of "Daphne and Apollo," sold in 1801, to £1575, paid at Froward's sale, in 1807, for "A Bacchanal," 60in. by 66in., which was formerly in Count de Vaudreuil's collection. As Poussin painted principally easel-pictures of moderate dimensions, and was very industrious, with the exception of those sold before 1800, it will be necessary to give in the following list only those which since that year have realised £300 and upwards.

| | | £ | s. | d. |
|---|---|---|---|---|
| Bacchanale, et Femme Nue (two pictures), Fraula's sale ... ... | 1738 ... | 55 | 0 | 0 |
| Sainte Famille, Quentin de Lorangère's sale ... ... ... ... | 1744 ... | 10 | 0 | 0 |
| Bacchus avec Satyrs et Enfants, Tallard's sale ... ... ... | 1756 ... | 50 | 0 | 0 |
| Venus and Adonis, with Cupids, Earl of Waldegrave's sale ... | 1763 ... | 94 | 10 | 0 |
| Rinaldo Abandoning Armida, 46in. by 60in., Ansell's sale ... ... | 1770 ... | 96 | 12 | 0 |
| Simon Magnus and Infernal Spirits, 39in. by 59in., Ansell's sale ... | 1770 ... | 43 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Bacchanale, La Live de Jully's sale | 1770 ... | 145 | 0 | 0 |
| Alexander at the Tomb of Achilles, 28in. by 39in. ... ... ... | 1771 ... | 78 | 15 | 0 |
| Landscape, with figures, 14in. by 19in. | 1771 ... | 21 | 0 | 0 |
| Venus and Satyr, 12in. by 18in., sketch ... ... ... ... ... | 1771 ... | 12 | 12 | 0 |
| A Bacchanal, 40in. by 48in. ... ... | 1771 ... | 38 | 17 | 0 |
| The Holy Family, 28in. by 22in. ... | 1771 ... | 85 | 0 | 0 |
| The preceding five in Sir R. Strange's sale. | | | | |
| His own portrait, 4in. by 3in., oval | 1771 ... | 15 | 15 | 0 |
| Christ on the Mount of Olives ... | 1771 ... | 18 | 0 | 0 |
| Christ Mocked, 18in. by 14in. ... | 1771 ... | 8 | 18 | 0 |
| Apollo Crowning a Poet ... ... | 1771 ... | 210 | 0 | 0 |
| View of Terracina, man bitten by a snake in 1641, painted for Pointelieu in 1648, Sir R. Strange's sale ... ... ... | 1773 ... | 105 | 0 | 0 |
| Le Grand Chemin, 42in. by 74in., Greenwood's sale ... ... ... | 1774 ... | 62 | 0 | 0 |
| The Holy Family in Egypt, 42in. by 98in., Greenwood's sale ... ... | 1774 ... | 64 | 0 | 0 |
| Gathering the Ashes of Phocion, Dickenson's sale ... ... ... | 1774 ... | 99 | 15 | 0 |
| The companion, Dickenson's sale ... | 1774 ... | 94 | 15 | 0 |
| The Birth of Adonis, Sir G. Colebrooke's sale ... ... ... | 1774 ... | 89 | 0 | 0 |
| The Death of Adonis, Sir G. Colebrooke's sale ... ... ... | 1774 ... | 89 | 0 | 0 |
| The Empire of Flora (engraved), Sir R. Strange's sale ... ... ... | 1775 ... | 105 | 0 | 0 |
| The Rape of the Sabines, Biondi's sale | 1776 ... | 68 | 0 | 0 |
| A Bacchanalian scene, Vandergucht's sale ... ... ... ... ... | 1776 ... | 210 | 0 | 0 |
| Jupiter et Amalthée, Blondel de Gagny's sale ... ... ... | 1776 ... | 350 | 0 | 0 |
| Perseus and Andromeda ... ... | 1777 ... | 73 | 10 | 0 |
| Ulysse à la Cour de Lycomède, Conti's sale ... ... ... ... ... | 1777 ... | 150 | 0 | 0 |
| Fête au Dieu Pan, Randon de Boisset's sale ... ... ... ... | 1777 ... | 600 | 0 | 0 |
| Jupiter Nourished by Fauns and Satyrs, Oglevie's sale ... ... | 1778 ... | 483 | 0 | 0 |
| Bacchanalians ... ... ... ... | 1780 ... | 81 | 18 | 0 |
| Descent from the Cross ... ... | 1780 ... | 115 | 10 | 0 |
| The Finding of Moses, Antrobus's sale ... ... ... ... ... | 1783 ... | 31 | 0 | |

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child, SS. John and Joseph, 7½in. by 5½in., Bernard's sale ... | 1788 ... | 110 | 5 | 0 |
| Subject from Ovid, Rigby's sale ... | 1789 ... | 178 | 10 | 0 |
| Subject from Ovid, Rigby's sale ... | 1789 ... | 315 | 0 | 0 |
| A hen and chickens, Beckford's sale | 1789 ... | 52 | 10 | 0 |
| A "Riposo" landscape ... ... | 1792 ... | 55 | 13 | 0 |
| The Crucifixion (engraved by Claudin Stella), 58in. by 84in., Dundas's sale ... ... ... ... ... | 1794 ... | 480 | 0 | 0 |
| Danae ... ... ... ... ... | 1795 ... | 42 | 0 | 0 |
| Vulcan's Cave and Cyclops ... ... | 1795 ... | 76 | 13 | 0 |
| Rebecca at the Well, and companion picture ... ... ... ... | 1795 ... | 152 | 0 | 0 |
| Triumph of David, many figures ... | 1795 ... | 635 | 0 | 0 |
| Landscape, Orion (belonged to Sir J. Reynolds) ... ... ... ... | 1795 ... | 131 | 5 | 0 |
| Bacchanalian Dance (now in the National Gallery)... ... ... | 1795 ... | 913 | 10 | 0 |
| The preceding six at Calonne's sale. | | | | |
| The Nativity, Sir J. Reynolds's sale | 1795 ... | 215 | 0 | 0 |
| The Wise Men's Offering, from Sir E. Walpole's Collection, Sir J. Reynolds's sale ... ... ... | 1795 ... | 525 | 0 | 0 |
| A small landscape, More and Liss's sale ... ... ... ... | 1796 ... | 24 | 3 | 0 |
| The Wise Men's Offering, the above picture) ... ... ... ... | 1798 ... | 283 | 10 | 0 |
| Venus and Cupid, Duke of Argyll's sale ... ... ... ... ... | 1798 ... | 52 | 10 | 0 |
| Sainte Famille dans un paysage, Robit's sale ... ... ... | 1801 ... | 400 | 0 | 0 |
| Bacchanalian Sacrifice, 72in. by 60in., from J. Locke's Collection, Purling's sale ... ... ... | 1801 ... | 703 | 10 | 0 |
| Noah's Sacrifice (from Corsini Palace), W. Y. Ottley's sale ... ... | 1801 ... | 1305 | 0 | 0 |
| Riposo in a landscape, Marquis of Lansdowne's sale... ... ... | 1806 ... | 609 | 10 | 0 |
| A Bacchanal, 60in. by 66in., from Count Vaudreuil's Collection, Froward's sale ... ... ... | 1807 ... | 1575 | 0 | 0 |
| A Bacchanal Dance, 63½in. by 128in., from Count Vaudreuil's Collection, Lord Kinnaird's sale ... | 1811 ... | 1470 | 0 | 0 |
| The Flight into Egypt, La Fontaine's sale ... ... ... ... ... | 1813 ... | 462 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Education of Bacchus, J. Knight's sale ... ... ... ... ... | 1819 ... | 577 | 10 | 0 |
| Cephalus and Aurora (bought in), J. Knight's sale ... ... ... | 1819 ... | 756 | 0 | 0 |
| S. Paul Caught up into the Third Heaven, from Orleans Collection, G. W. Taylor's sale ... | 1823 ... | 320 | 0 | 0 |
| Noah's Sacrifice, from Corsini Palace, Sykes's sale ... ... ... | 1824 ... | 315 | 0 | 0 |
| Christ Healing the Sick, Lord Berwick's sale... ... ... ... | 1825 ... | 493 | 10 | 0 |
| SS. Peter and John at the Beautiful Gate, 46in. by 68½in., from De Louvois's Collection (engraved), Lord Radstock's sale ... ... | 1826 ... | 483 | 0 | 0 |
| Venus Mourning Adonis, in landscape, 48in. by 77in., Lord Radstock's sale... ... ... ... | 1826 ... | 320 | 0 | 0 |
| Holy Family, Infant in bath, 38in. by 51in., Lord Radstock's sale... | 1826 ... | 630 | 0 | 0 |
| Apollo and Daphne, 26½in. by 22in., Lord Radstock's sale ... ... | 1826 ... | 309 | 15 | 0 |
| Naissance de Bacchus (probably bought in), Erard's sale ... ... | 1832 ... | 680 | 0 | 0 |
| Landscape, figures and sheep, from Lord Cremorne's Collection, G. W. Taylor's sale ... ... ... | 1833 ... | 451 | 10 | 0 |
| Landscape, Mercury and Infant Bacchus, Erard's sale ... ... | 1833 ... | 320 | 5 | 0 |
| Theseus Discovering his Father's Sword, J. Knight's sale ... ... | 1839 ... | 315 | 0 | 0 |
| Danse des Saisons, Fesch's sale ... | 1849 ... | 1400 | 0 | 0 |
| The Triumph of Bacchus, Earl of Ashburnham's sale ... ... | 1850 ... | 1218 | 0 | 0 |
| The Triumph of Pan, Earl of Ashburnham's sale ... ... ... | 1850 ... | 1239 | 0 | 0 |
| Landstorm (Cephalus and Procris), Earl of Ashburnham's sale ... | 1850 ... | 420 | 0 | 0 |
| The Campagna, figures, from Champernowne's Collection, S. Rogers' sale ... ... ... ... ... | 1856 ... | 367 | 10 | 0 |
| Bacchanal (engraved by Mariotti), Lord Northwick's sale ... ... | 1859 ... | 315 | 0 | 0 |
| Entombment, 39in. by 52in. (engraved), Duke of Hamilton's sale | 1882 ... | 504 | 0 | 0 |
| The Rape of the Sabines (engraved), Sir H. Hoare's sale ... ... | 1883 ... | 357 | 0 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Plague of Athens, 48in. by 68in. (bought in), Sir. P. Miles's sale... | 1884 | ... | 420 | 0 | 0 |
| Landscape, with figures and sheep, 36in. by 75in., Graham's sale ... | 1886 | ... | 300 | 0 | 0 |

**Powell (John).**—B.——; D.——; S. Sir Joshua Reynolds; P. portraits. He was much employed in copying portraits by Reynolds, which he did with fidelity and good taste. Between 1778 and 1785 he exhibited six portraits at the Royal Academy. There is a copy of Reynolds's portrait of the Duke of Cumberland, by Powell, in the National Portrait Gallery.

**Prado (Blas de).**—B. Toledo, about 1540; D. probably about 1600; S.——; P. history, portraits, fruit, and flowers. Palomino and Cean-Bermudez differ as to the dates of the birth and death of this painter; yet a picture of the Virgin, Child, and S. John, in the possession of the Queen of Spain, proves that he was a very able artist. There is also a portrait of "Fra A. de Villegas" by him, which in its way is equally fine. Blas de Prado painted in 1591, in conjunction with Carbajal, for the Minims of Toledo. He was sent in 1593, by Philip II., to Morocco, to adorn the palace of the Emperor, and remained there some years. He returned to Spain very rich. Pacheco, who appears to have known him, says that he painted fruit with great taste and truth. There is also a fine picture representing "The Virgin and Child Seated amongst Clouds," in the Academy of S. Ferdinand at Madrid. In 1853 "S. Francis Adoring the Virgin," by De Prado, produced £130 at Louis Philippe's sale.

**Preira.**—*See* **Pereira.**

**Presto (Luca fa).**—*See* **Giordano.**

**Prete Genovese (Il), Bernardo Strozzi,** called.—B. 1581; D. Genoa, 1644; S. Pietro Sorri; P. history and portraits. This artist while very young became a friar, and was afterwards known as "Il Cappucino." He gained the reputation of a good painter by his learned and bold works, and was thus enabled to support his mother and sister. Among other paintings, he executed a fine fresco by the light of a torch in a dark place. Not having complied with some regulation of his order, he was imprisoned in his convent, where he remained three years; but having obtained leave one day to visit his sister, he fled to Venice, and there found protection. He painted at Venice, Novi, Voltri, and much at Genoa. His works are remarkable for the energy with

which they are executed, and for their fine colouring. He was above all an excellent portrait-painter. *See also* **Galantini.**

**Preti (Mattia),** called Il Calabrese.—B. Taverna, Calabria, 24th February, 1613; D. Malta, 13th January, 1699; S. Lanfranco and Guercino; P. history and portraits. At the age of seventeen Preti went to Rome to work under one of his brothers, named Gregorio, who was then the head of the Guild of S. Luke. He next studied under Guercino. Being of a quarrelsome disposition, he killed, at Rome, a rival in a duel, and fled to Naples. There he killed a soldier, but was protected by the viceroy. He next went to Malta, where he painted for eleven years, and was knighted. His works were numerous and large, for he painted with great spirit and rapidity.

**Preudhome.**—*See* **Prud'hon.**

**Previtali (Andrea).**—B. Bergamo, about 1480; D. Bergamo, probably in 1525; S. Giovanni Bellini; P. history, portraits, and landscapes. He appears to have entered the school of Giovanni Bellini while very young, and was one of that master's best pupils. On his return to Bergamo he painted many pictures, which are still there. One of his best works, dated 1515, is in the Church of S. Spirito in that place. It represents S. John the Baptist and four Saints. In the Brera is "The Transfiguration," and there is a "Madonna and Child" in our National Gallery. Previtali was particularly successful in his beautiful landscape backgrounds. His portraits must have resembled very closely those by Giovanni Bellini, as Ridolfi says that they were mistaken for his.

At Barker's sale, in 1874, there was by this painter a "Madonna and Child and S. John," signed and dated 1510. It was sold for £693, and is now in the Gallery at Dresden.

**Prevost (Pierre).**—B. Montigny, near Châteaudun, 1764; D. 1828; S.——; P. panoramas. French writers attribute to this artist, who excelled in painting panoramas, the invention of them; but Robert Barker produced his panorama of Edinburgh in 1788. The invention has also been attributed to Fulton, yet he only went to France in 1796, and it was after that that he painted his first panorama.

**Primaticcio, Primadiccio, Primadizzo,** or **Bologna (Francesco).**—B. Bologna, 1504; D. Paris, 1570; S. Innocenza da Imola, H. Bagnacavallo, and Giulio Romano; P. history,

mythological subjects, and portraits. In 1525 Primaticcio went to Mantua, and worked under Giulio Romano. He must have been already an able artist, as Giulio paid him more than he did any of his other assistants. Primaticcio worked at Mantua for six years, but was at Bologna in 1530, when Charles V. was crowned there. He left Mantua for France early in 1531, and was in Paris shortly after the arrival of Il Rosso in that city. He undertook many works in architecture and painting, yet his name appears for the first time in conjunction with that of Niccolò Bellina da Modena in 1533, in the accounts of the Château de Fontainebleau.

In 1540 Primaticcio was still at Fontainebleau, where he cleaned the pictures by Raphael. He was at the French Court when Charles V. arrived there in that year. Shortly afterwards he was sent by Francis I. to Rome to make casts of the principal antiques, and purchase works of art. In 1541, while he was at Rome, Il Rosso died at Paris, and Primaticcio hastened back to France, where he was soon occupied in producing works in bronze from the casts he had made in Italy. This was in 1543, at which time he had violent quarrels with Benvenuto Cellini, who was then also in France. Francis I. died 31st March, 1547. Henry II. did not, as has been stated, employ Primaticcio to make the design for his father's tomb, but gave the commission to Philibert de Lorme. It seems, however, that the execution of the monument was not completed until 1555, as the expenses do not appear in the accounts until 1556. On 12th July, 1559, Francis II. appointed Primaticcio superintendent of the royal buildings in succession to Philibert de Lorme, with a salary equivalent to about £1000 a year at the present time. In 1560 Primaticcio designed the tomb of Henry II., which was executed by Ponce Jacquio, and not finished until 1587.

After having in the course of twenty years produced in France many fine works in painting, sculpture, and architecture, and having made his will at S. Germain, Primaticcio obtained leave in 1562 to visit Italy in 1563, and at Bologna made a second will. During his absence the works which he had undertaken in France were carried on by his friend Niccolò dell' Abbate. By 1570 Primaticcio was again in Paris, and was occupied in making designs for tapestry and decorations for public festivals. While thus engaged he made a third will, on 15th May, 1570, and died shortly afterwards.

Primaticcio was in high favour with Francis I., Henry II.,

Francis II., and Charles IX. In 1544 he was made Abbé of S. Martin de Troyes, and later Prieur de Bretigny, also councillor and almoner to the king and commissary-general for all the royal buildings in France. Primaticcio executed an immense number of works in France, and he and Il Rosso influenced very powerfully the National French style of art which existed before they came from Italy. Most, however, of Primaticcio's works have been destroyed. Of his paintings, the principal still existing are in the gallery of Henry II. at Fontainebleau. Of those in the Louvre attributed to him, "The Continence of Scipio" is the only one by his hand. The others are by some of his numerous scholars.

**Prince (Le).**—*See* **Le Prince.**

**Procaccini (The).**—This family of artists first became known at Bologna, but settled at Milan in the sixteenth century, where, under the patronage of the Borromeo family, they founded a school of painting which was celebrated before that of the Carracci rose into repute at Bologna. The Procaccini lived in the following order: Ercole, B. Bologna, 1520; D. 1590. Camillo, his son, B. Bologna, 1546; D. Milan, 1626. Giulio Cesare, mentioned below. Carlo Antonio, third son of Ercole, B. Bologna, about 1550; D. ——. Ercole the younger, son of Carlo Antonio, B. Milan, 1596; D. 1676.

**Procaccini (Giulio Cesare).**—B. Bologna, 1548 (?); D. Milan, 1626; S. his father; P. history. The date of this artist's birth is usually given as 1548, but Mariette, in his MS. notes to Orlandi's "Abecedaria," gives an authority for his having died at the age of fifty-five, which would place his birth about 1571. He was a son of Ercole Procaccini, from whom he received his first instruction, and worked as a sculptor; but the success of his elder brother Camillo led him to devote his whole attention to painting.

With a view to improving himself as a painter, Procaccini visited Rome and the other cities of Italy, endeavouring principally to combine the vigour of Tintoretto with the grace of Correggio. In 1618 he was invited by G. C. Doria to Genoa, where he painted many fine pictures. Ultimately he settled at Milan, and with his family founded a new school of painting in that city.

Procaccini's compositions are ingenious and in a great style, and his execution and colouring are vigorous. Some of his best works were painted for the Church of the Annunciata at Milan.

**Proctor (Thomas).**—B. Settle, Yorkshire, 22nd April, 1753; D. London, 1794; S. Royal Academy; P. history and portraits. The story of this artist's life is one of the most melancholy in the records of art. He was the son of a man who was poor, and was apprenticed to a tobacconist at Manchester. He next resided in London, where he was a clerk in a merchant's counting-house, but devoted himself to the study of art, and entered the schools of the Royal Academy in 1777. He painted a large picture of "Adam and Eve," and in 1780 exhibited a portrait. He gained in 1783 the Academy silver medal, and in 1784 the gold medal, for his picture "The Tempest," and was carried in triumph on the shoulders of his fellow-students round the quadrangle of Somerset House. Proctor also applied himself to modelling, and in 1785 produced his "Ixion," which was warmly praised by West, and purchased by Sir David Hume. In 1786 he exhibited a larger work, "Diomedes Devoured by his Horses"; but as it remained unsold, in a fit of despondency he destroyed it. He exhibited, of pictures and portraits, between 1780 and 1794, two at the Society of Arts, two at the Free Society, and sixteen at the Royal Academy.

In 1793 Proctor was elected the student to be sent to Rome, but he had sunk into such poverty and obscurity that his residence was not known, until West found him in an attic in Clare Market, his only food daily being a roll and water. West assisted him, endeavoured to cheer him with the hope of better fortune, and procured him good introductions. It was too late, and Proctor was found a few days afterwards dead in bed. He was buried in Hampstead Churchyard.

**Prout (John Skinner).**—B. Plymouth, 1806; D. Camden Town, London, 29th August, 1876; S. his uncle; P. antiquities and landscapes. He was the nephew of Samuel Prout, from whom he received some instruction, but was chiefly self-taught. His subjects were principally old buildings, and he published "The Antiquities of Cheshire," "The Castles and Abbeys of Monmouthshire," and, after a long residence in Bristol, "The Antiquities of Bristol," from sketches which he made in company with his friend, W. J. Muller. Early in life J. S. Prout visited Australia, and on his return exhibited the sketches he had made there at the Crystal Palace. He was a member of the Institute of Painters in Water-colours, and exhibited with the society until his death. Although he had not the same power and facility

of execution as his uncle, his works are good examples of the style he chose, and well coloured.

J. S. Prout painted almost exclusively in water-colours, and his works have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Chartres, J. S. Prout's executors' sale | 1877 ... | 39 | 18 | 0 |
| The Bourse, Antwerp, 9in. by 12¼in., A. Brooks's sale ... ... ... | 1879 ... | 99 | 15 | 0 |
| Old Hulks ... ... ... ... | 1880 ... | 105 | 0 | 0 |

**Prout (Samuel).**—B. Plymouth, 17th September, 1783; D. Camberwell, 10th February, 1852; self-taught; P. buildings, marine subjects, and landscapes. This artist, one of several of whom Plymouth may be proud, was educated at the grammar-school of that town, of which Dr. Bidlake was then headmaster. When only five years of age, Prout suffered from a sunstroke, and throughout his life he was subject to severe headaches. As a child he showed a passion for drawing, which his master encouraged, and, in company with his friend Haydon, the painter, he drew from nature. In all probability he would then have made marine subjects his chief study, but John Britton, when collecting materials for his "Beauties of England and Wales," came to Plymouth, and Prout was recommended to him by Dr. Bidlake as a lad likely to be of use to him. Britton therefore took Prout with him into Cornwall, but soon found that he was not yet sufficiently skilful to do what was wanted, and Prout had to return home very much distressed by failure. He, however, continued his studies, and, it is said, had a few lessons from S. Williams, a local teacher. By 1802, Prout had so far improved that he ventured to send some drawings to Britton, who thought them worthy to be engraved for his book. The latter also invited Prout to come to London, where he received him into his home in Wilderness Row, Clerkenwell, and for two years Prout diligently copied the sketches and drawings of the best water-colour painters of the day.

Samuel Prout exhibited for the first time at the Royal Academy, in 1803, "Bennet's Cottage on the Tamar, Plymouth." He was then described as "S. Prout, jun.," and his address was "10, Water Street, Bridewell Precinct." Between that year and 1827 he showed twenty-eight landscapes at the Royal Academy and eight at the British Institution. In 1815 he was elected an exhibitor, and in 1820 a member, of the Water-colour Society. During the intervening years he was much

employed as a teacher, and published "Studies for Learners," in 1816, and in 1818 "Progressive Fragments," both being illustrated by etchings. Many of Prout's early works are marine views, and among them is his fine "The Indiaman Ashore," which was exhibited in 1819. Nevertheless, he became the painter of picturesque buildings, especially of those in Normandy; and although, when working for Britton, he necessarily paid great attention to architectural details, he gradually adopted a bolder style, in which the general effect of the subject was what he endeavoured to produce, and with unrivalled success. He was also exceedingly skilful in grouping figures, and the various objects to be found in markets which are so often held near cathedrals or town halls. It was in 1818 that Prout first visited Normandy, and from that time his works became generally known. In 1824 he went to Venice, and he made subsequently many tours on the Continent, one result of which was his publishing "Fac-similes of Sketches made in Flanders and Germany, Views in France, Switzerland, and Italy."

The strong lines with which Prout marked the principal features of buildings are generally supposed to be a certain characteristic of his works, but there are many, that are undoubtedly by him, in which there are few if any of these strong lines. The power of colouring and freedom of execution are, however, common to all.

Samuel Prout painted usually in water-colours. The following are, however, in oil:

| | | £ | s. | d. |
|---|---|---|---|---|
| St. Mark's Quay, Venice, Poynder's sale ... ... ... ... ... | 1877 ... | 262 | 10 | 0 |
| The Grand Canal, Venice, Poynder's sale ... ... ... ... ... | 1877 ... | 199 | 10 | 0 |

In a list of Prout's works in water-colours, sold by auction since 1859, the prices vary from £31 10s. for "The Fish Market," 13in. by 9in., at Agnew's sale in 1861, to £1002 15s. for "Nuremberg," 21in. by 28in., at Clare's sale in 1868. The following have produced £150 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Venice, 22in. by 17in., Langton's sale ... ... ... ... ... | 1862 ... | 155 | 8 | 0 |
| Scene on the Grand Canal, Venice, 12in. by 19in. (bought in), Langton's sale ... ... ... | 1862 ... | 168 | 0 | 0 |
| An East Indiaman under Repairs, Allnutt's sale ... ... ... | 1863 ... | 225 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Wurzburg, Duncuft's sale ... ... | 1864 ... | 404 | 5 | 0 |
| Fair at Rouen, 43in. by 30in. ... | 1864 ... | 399 | 0 | 0 |
| Nuremberg, 20½in. by 28in., Knowles's sale ... ... ... | 1865 ... | 325 | 10 | 0 |
| Frauenkirche, Nuremberg (bought in), Smith's sale ... ... ... | 1865 ... | 157 | 10 | 0 |
| On the Scheldt, Constable's sale ... | 1866 ... | 316 | 1 | 0 |
| Porch of a Cathedral, 18¼in. by 13¼in., Craven's sale ... ... | 1866 ... | 210 | 0 | 0 |
| Sea-piece, disabled man-of-war, Somes's sale ... ... ... | 1867 ... | 194 | 15 | 0 |
| Street scene, Rouen, 14¼in. by 18½in., Campbell's sale ... ... ... | 1867 ... | 162 | 15 | 0 |
| Le Gros Horloge, Rouen, Bigg's sale | 1868 ... | 190 | 1 | 0 |
| The Porch of the Cathedral at Louviers, Bigg's sale ... ... | 1868 ... | 162 | 15 | 0 |
| The Church of S. Marcion, Rouen, Bigg's sale ... ... ... ... | 1868 ... | 315 | 0 | 0 |
| Street scene in Prague, Clare's sale | 1868 ... | 210 | 0 | 0 |
| Milan, 21in. by 28in., Clare's sale ... | 1868 ... | 708 | 15 | 0 |
| Nuremberg, 21in. by 28in., Clare's sale ... ... ... ... ... | 1868 ... | 1002 | 15 | 0 |
| The Market-place at Munich, Holmes's sale ... ... ... | 1868 ... | 178 | 10 | 0 |
| The Arch of Constantine, Jenkins's sale ... ... ... ... ... | 1870 ... | 152 | 5 | 0 |
| The Temple of Minerva, Rome, Brown's sale ... ... ... | 1870 ... | 169 | 1 | 0 |
| Le Gros Horloge, Rouen, Brown's sale ... ... ... ... ... | 1870 ... | 273 | 0 | 0 |
| Porch of Louviers Cathedral, Rennie's sale ... ... ... ... ... | 1870 ... | 204 | 15 | 0 |
| Cathedral at Beauvais, Dickens's sale | 1870 ... | 162 | 15 | 0 |
| Piazza S. Antonio, Padua ... ... | 1872 ... | 420 | 0 | 0 |
| Street in Nuremberg ... ... ... | 1872 ... | 315 | 0 | 0 |
| Street in Wursburg ... ... ... | 1872 ... | 262 | 10 | 0 |
| Hôtel de Ville, Brussels ... ... | 1872 ... | 215 | 5 | 0 |
| Strasburg ... ... ... ... ... | 1872 ... | 420 | 0 | 0 |
| Tournay... ... ... ... ... | 1872 ... | 252 | 0 | 0 |
| The preceding six in Broderip's sale. | | | | |
| The Doge's Palace, 22½in. by 45in., Moon's sale ... ... ... | 1872 ... | 609 | 0 | 0 |
| The Rialto, Venice, same size, Moon's sale ... ... ... ... ... | 1872 ... | 435 | 15 | 0 |
| Rome, The Fish Market, 17in. by 11in., James's sale ... ... | 1873 ... | 168 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Street in Caen, Aston's sale ... ... | 1874 ... | 178 | 10 | 0 |
| Beauvais, Lord Dunmore's sale ... | 1874 ... | 399 | 0 | 0 |
| At Hyères, 17¼in. by 11¾in., Halford's sale ... ... ... ... ... | 1874 ... | 162 | 15 | 0 |
| The Rialto, 29in. by 41in., Heugh's sale ... ... ... ... ... | 1874 ... | 903 | 0 | 0 |
| Overhauling an East Indiaman, 17½in. by 23in., Heugh's sale ... ... | 1874 ... | 151 | 0 | 0 |
| The Frauenkirche (bought in), Murrieta's sale ... ... ... | 1875 ... | 157 | 10 | 0 |
| Church in Normandy, Stokes's sale ... | 1875 ... | 157 | 10 | 0 |
| Verona, Greenwood's sale ... ... | 1875 ... | 157 | 10 | 0 |
| A Street in Caen (bought in), Parker's sale ... ... ... | 1875 ... | 336 | 0 | 0 |
| Interior of a Church during Mass, Parker's sale ... ... ... | 1875 ... | 157 | 10 | 0 |
| A street scene, 16in. by 12in., Quilter's sale ... ... ... | 1875 ... | 178 | 10 | 0 |
| Church of S. Pierre, Caen, 16in. by 24in., Quilter's sale ... ... | 1875 ... | 840 | 0 | 0 |
| An Indiaman Ashore, 25½in. by 19½in., Leaf's sale... ... ... | 1875 ... | 420 | 0 | 0 |
| Le Gros Horloge, Rouen, 18½in. by 14½in., Levy's sale ... ... | 1876 ... | 279 | 6 | 0 |
| Venice, 30in. by 39in., Luther's sale ... ... ... ... ... | 1876 ... | 409 | 10 | 0 |
| Nuremberg, 25½in. by 19in., Knowles's sale ... ... ... | 1877 ... | 493 | 10 | 0 |
| The Rialto, Venice, 29in. by 41in., Heugh's sale ... ... ... | 1878 ... | 903 | 0 | 0 |
| Verona, Greenwood's sale ... ... | 1878 ... | 157 | 10 | 0 |
| Shrine at Rouen, 21½in. by 16½in., Fleming's sale ... ... ... | 1879 ... | 220 | 10 | 0 |
| Nuremberg, 25½in. by 19in., Knowles's sale ... ... ... | 1880 ... | 262 | 10 | 0 |
| Hôtel de Ville, Louvain ... ... | 1882 ... | 157 | 10 | 0 |
| Porch of S. Maclon, Rouen, 28in. by 21in., Skipper's sale ... | 1884 ... | 310 | 0 | 0 |
| Milan, 21in. by 28in., Sumner's sale | 1885 ... | 504 | 0 | 0 |
| Nuremberg, 21in. by 28in., Addington's sale ... ... ... ... | 1886 ... | 640 | 10 | 0 |
| Porch of Chartres Cathedral, Leech's sale ... ... ... ... ... | 1887 ... | 420 | 0 | 0 |
| Le Café de la Place Rouen, Wilkinson's sale ... ... ... ... | 1888 ... | 365 | 0 | 0 |
| The Piazzetta of S. Mark, Venice, Latrobe Bateman's sale... ... | 1890 ... | 215 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| View of Venice, Latrobe Bateman's sale ... ... ... ... ... | 1890 ... | 273 | 0 | 0 |
| S. Pierre, Caen, Heron's sale ... | 1890 ... | 152 | 0 | 0 |
| The Bridge of Sighs ... ... ... | 1891 ... | 325 | 0 | 0 |
| Venice, Bolckow's sale ... ... | 1891 ... | 630 | 0 | 0 |
| Beauvais Cathedral, Bolckow's sale... | 1891 ... | 210 | 0 | 0 |
| Piazza S. Marco, Kurtz's sale ... | 1891 ... | 283 | 0 | 0 |
| The Doge's Palace, Kurtz's sale ... | 1891 ... | 320 | 0 | 0 |
| Mayence, Dent's sale... ... ... | 1892 ... | 162 | 0 | 0 |
| Le Gros Horloge, Murrieta's sale ... | 1892 ... | 278 | 0 | 0 |
| Albert Dürer's Well, Allen's sale ... | 1893 ... | 189 | 0 | 0 |

**Prud'hon, Prudon,** or **Preudhome** (**Pierre** or **Pierre Paul**). —B. Cluny, Saône-et-Loire, 4th April, 1758 ; D. Paris, 16th February, 1823 ; S. Devosge of Dijon ; P. history and portraits. This artist, one of the most celebrated of the modern French school, was the thirteenth child of a mason, Christopher Prud'hon, or Prudon. The monks of Cluny undertook the education of Pierre, and as his aptitude for art showed itself at an early age, the Bishop of Maçon, M. Moreau, placed him under F. Devosge, the Director of the School of Design at Dijon.

On the 17th February, 1778, Prud'hon married the daughter of a notary of Cluny, a union which rendered a great portion of his life miserable. The Baron de Joursanvault, who took an interest in his welfare, sent him in 1780 to continue his studies in Paris, and recommended him to the engraver, J. G. Wille. Prud'hon soon after gained the prize for painting at Dijon. From 1784 to 1787 he was in Rome, and so independent in his studies that he refused to receive lessons from Lagrenée, the Directeur de l'Académie de France, and, despite many difficulties, pursued steadily his studies of the antique, and the works of Raphael and Leonardo da Vinci.

In 1787, Prud'hon received a commission for a copy, for the Hall of the States of Burgundy, of "The Triumph of Glory," the celebrated work by Pietro da Cortona, in the Barbarini Palace ; but as he had no great admiration for the work, he endeavoured in his copy to correct what he disapproved of in the original. At Rome, Prud'hon became intimate with Canova, who in vain tried to induce him to remain in Italy, and he returned to Paris, hoping to find there fame and fortune. He arrived, however, in the midst of the Great Revolution of 1789, and he had to struggle not only with the preoccupation of the public mind, but with the influence of David and his scholars. It was at that period that Prud'hon produced, to provide bread for his family, t

drawings and vignettes which are now so largely sought after, and bought at such high prices by amateurs. Between the time when he returned from Italy and 1794, he sent a few works to the salons; but in that year he went into Franche-Comté, where he remained for two years.

On his return to Paris, Prud'hon obtained a painting-room in the Louvre to enable him to paint "La Sagesse et la Vertu descendant sur la Terre," a large work which was placed as a ceiling in the Château de S. Cloud, and remained there until it was half-destroyed when the château was burned. That work placed Prud'hon in the first rank of contemporary artists, despite the partizans of David. The struggle thus ended in favour of Prud'hon, and on the 21st September, 1816, he was admitted into the Institute in place of Vincent. In the meantime Prud'hon had painted some fine works, among others, "Diane implorant Jupiter," a ceiling in the "Musée des Antiques" at the Louvre. It was of that painting that Delacroix spoke so highly, and as he was no mean judge of art, we will give his opinion in the original. He said, "Prud'hon est la tout entier, la noblesse, la légèreté de la déesse, la disposition savante, la beauté de ce fond sur lequel on entrevoit les divinités de l'Olympe noyées dans une lumineuse vapeur, tout cela est d'un maître achevé."* Prud'hon received in 1808 the cross of the Legion of Honour from Napoleon, who appointed him drawing-master to the Empress Marie Louise.

Domestic quarrels led to the separation of Prud'hon and his wife. In 1803 he had given lessons to a Mlle. Mayer, a pupil of Greuze. This ended in an intimate connection between them, and as Mlle. Mayer had some fortune Prud'hon was, for a time, happier than he had ever been. Unfortunately, the annoyance caused her by a dispute with the Sorbonne about some buildings, affected Mlle. Mayer so much that she killed herself in 1821, and her death produced so terrible an impression on Prud'hon that he only survived her loss by two years. He died in the arms of his friend, M. de Boisfremont, and his last words were: "Mon Dieu, je te remercie, la main d'un ami me ferme les yeux."

Prud'hon always spoke of Leonardo da Vinci as his master: but the grace and charming expression in many of his figures and heads lead to the conclusion that, perhaps involuntarily, he had profited

* "Prud'hon shows himself in every part—in the noble bearing and lightness of the goddess; in the learned composition, and in the beauty of the distance, in which the divinities of Olympus appear surrounded by a luminous atmosphere. All these are the work of a perfect master."

more by studying the works of Correggio, and justify his countrymen in speaking of him as "the Corréggio of France."

Prud'hon appears to have assumed the name of Paul. He must not be confounded with another and inferior painter, Preudhome of Neufchatel.

The following are the works by Prud'hon which have been offered for sale by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| L'Hymen se laissant entrainer par le plaisir, La Fontaine's sale ... | 1821 ... | 50 | 0 | 0 |
| Quatres Esquisses Allégoriques, Denon's sale ... ... ... | 1826 ... | 145 | 0 | 0 |
| Zephyr se balançant, Somnariva's sale ... ... ... ... ... | 1839 ... | 845 | 0 | 0 |
| Psyché enlevée par les Zephyrs, Somnariva's sale ... ... ... | 1839 ... | 600 | 0 | 0 |
| Venus et Adonis, Somnariva's sale ... | 1839 ... | 310 | 0 | 0 |
| L'Innocence entrainée par l'Amour et suivie par le Repentir, Thevenin's sale ... ... ... | 1850 ... | 80 | 0 | 0 |
| Visite au Tombeau, Barvillet's sale | 1855 ... | 115 | 0 | 0 |
| L'Innocence, De Morny's sale ... | 1865 ... | 275 | 0 | 0 |
| L'Amour et Psyche, De Morny's sale ... ... ... ... ... | 1865 ... | 380 | 0 | 0 |
| Zephyr se balançant, De Morny's sale ... ... ... ... ... | 1865 ... | 200 | 0 | 0 |
| Andromaque ... ... ... ... | 1867 ... | 440 | 0 | 0 |
| Minerve conduisant le Génie des Arts à l'Immortalité ... ... | 1867 ... | 260 | 0 | 0 |
| Daphnis et Chloe ... ... ... | 1867 ... | 105 | 0 | 0 |
| Oh! les jolis petits Chiens! ... ... | 1867 ... | 255 | 0 | 0 |
| Portrait du Prince de Talleyrand ... | 1867 ... | 200 | 0 | 0 |
| Portrait de Mlle. Mayer ... ... | 1867 ... | 85 | 0 | 0 |
| Portrait de M. Denon... ... .. | 1867 ... | 80 | 0 | 0 |
| The preceding seven at Leperlier's sale. | | | | |
| Les Quatre Saisons (peintures décoratives de l'hôtel Baillot), Didier's sale ... ... ... ... ... | 1868 ... | 1340 | 0 | 0 |
| Andromaque, Richards's sale ... | 1878 ... | 240 | 0 | 0 |
| Innocence, Love, and Repentance (engraved) (bought in), Du Blaisel's sale ... ... ... | 1882 ... | 60 | 2 | 0 |

**Pudiss.**—*See* **Pauditz.**

**Pugh (Herbert).**—B. Ireland; D. London, after 1788; S. —; P. landscapes and figures. He came to London about

1758. In 1765 he received a premium from the Society of Arts, of which he was a fellow, and in 1766 was a member of the Incorporated Society of Artists. He painted a few indifferent pictures in the style of Hogarth, which were engraved by Goldar, but succeeded better as a landscape-painter. Between 1760 and 1776 he exhibited forty pictures of cattle at the Society of Arts.

**Pujol (Alexandre Denis Abel de).**—B. Valenciennes, 1785; D. Paris, 1861; S. David; P. history and portraits. Abel de Pujol ranks as one of the great artists of the modern French school. He showed an early disposition for art, and David was so struck with his first picture, "Philopœmen," that he gave him (as his family was in very reduced circumstances owing to the Revolution) free admission into his studio. In 1806 he obtained a medal from the Academy, and in 1810 the second gold medal and the Prix de Rome. The climate of Italy did not, however, suit De Pujol's health, and he returned to Paris, where it is said he was obliged to paint anything—even sign-boards—for a living. He nevertheless obtained another medal in 1814, and, in succession from that year to 1819, painted many fine pictures now in different museums in France. In 1819 he produced the "Renaissance des Arts" in the Louvre, which was destroyed in 1856, when alterations were made in that building. At Versailles he also painted several subjects, and among his principal works are some fine frescoes in the Church of S. Sulpice at Paris. De Pujol was a member of the Legion of Honour and of the Institute.

**Puligo (Domenico).**—B. Florence, 1475; D. 1527; S. Domenico Ghirlandajo; P. history and portraits. This painter was an intimate friend of Andrea del Sarto, and probably would have become more distinguished had he not worked more for profit than for fame. A fine portrait by Puligo is to be seen at Panshanger, and there are pictures by him at Rome and in the Pitti Palace at Florence.

The following prices have been paid for pictures ascribed to Domenico Puligo; some of them may have been by his brother Jacone, who was an inferior painter:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin, seated, Child in her lap, S. John (arched top), Anderson's sale ... ... ... ... ... | 1847 ... | 28 | 7 | 0 |
| Virgin and Child and S. John, in a landscape ... ... ... ... | 1859 ... | 10 | 10 | 0 |
| Adoration of Infant Christ ... ... | 1859 ... | 12 | 12 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child ... ... ... | 1859 ... | 6 | 16 | 0 |
| Virgin and Child and Magdalen ... | 1859 ... | 8 | 8 | 0 |
| Virgin and Child and two angels ... | 1859 ... | 52 | 10 | 0 |
| The preceding five at Lord Northwick's sale. | | | | |

**Pulzone (Scipione)**, called Gaetano.—B. Gaeta, 1562; D. Rome, 1600; S. Jacopo del Conte; P. history and portraits. This artist excelled in portraits, and painted Pope Gregory XIII. and several of the Medici family. There is also a fine Holy Family by him in the Palazzo Borghese. Many portraits by him are in the Pitti Gallery at Florence. Lanzi says he was called "The Roman Van Dyck," his works bearing some resemblance to those of that master.

Pictures by Pulzone have been sold as under:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of a nobleman ... ... | 1804 ... | 15 | 15 | 0 |
| Portrait of Cardinal Farnese, Day's sale ... ... ... ... ... | 1833 ... | 12 | 12 | 0 |
| The Virgin, Pepoli's sale ... ... | 1842 ... | 85 | 0 | 0 |
| Portrait of the Duchess of Parma, 32in. by 25in., Bernal's sale ... | 1855 ... | 6 | 16 | 6 |

**Pÿnacker (Adam).**—B. Pÿnacker, between Schiedam and Delft, 1621; D. Amsterdam, buried 28th March, 1673; S. ——; P. landscapes, waterfalls, figures, and animals. The family name of this painter is not known, as he appears to have adopted that of his birthplace. The name of the master under whom he worked before he went to Italy is not recorded, but it is certain that Adam was still very young when he visited that country, in which he remained three years. His pictures bear a certain resemblance to those of Both and Hakkert, and they often may be known by the care and spirited touch with which he painted the trunks of the trees in the foreground, by the hanging plants, and by the crispness of the foliage. His figures and animals are also well drawn, and touched with much spirit. He was one of the best Dutch landscape-painters, and equally clever as an etcher. Unlike many of them, he never seems to have sought the assistance of other painters to insert the figures.

Pictures by Pÿnacker are to be found in all the great galleries in Europe. As many of them are in this country, the following list of those which have been sold by auction for £40 and upwards since 1787 may be useful. The last item is a singular instance of the uncertainty of sales.

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape ... ... ... ... | 1788 ... | 126 | 0 | 0 |
| Landscape, cattle, and figures (upright), Calonne's sale ... ... | 1795 ... | 126 | 0 | 0 |
| Landscape with watermill, Lord Bessborough's sale ... ... | 1801 ... | 53 | 11 | 0 |
| Landscape, cattle, and figures, Mr. Woodhouse's picture, Clarke and Hibbert's sale ... ... | 1802 ... | 89 | 5 | 0 |
| Landscape and figures, from Choiseul Collection, W. Porter's sale ... | 1803 ... | 117 | 12 | 0 |
| Groupe de Chasseurs et chiens, Van Leyden's sale ... ... ... | 1804 ... | 140 | 0 | 0 |
| Europa Point, Gibraltar, Heathcote's sale ... ... ... ... ... | 1807 ... | 75 | 12 | 0 |
| Entrée d'un bois, Grandpré's sale ... | 1809 ... | 320 | 0 | 0 |
| Landscape with figures (upright) ... | 1812 ... | 105 | 0 | 0 |
| Landscape ... ... ... ... | 1812 ... | 199 | 10 | 0 |
| Landscape with figures, W. Willett's sale ... ... ... ... ... | 1813 ... | 75 | 12 | 0 |
| Ditto, figures, waterfall (bought in) | 1813 ... | 42 | 0 | 0 |
| Halt of Peasants by Roadside ... | 1813 ... | 40 | 19 | 0 |
| A glowing landscape, arched gateway, 33½in. by 50½in., B. West's sale ... ... ... ... ... | 1820 ... | 299 | 0 | 0 |
| A woody landscape, ruins, figures, Webb's sale ... ... ... | 1821 ... | 110 | 5 | 0 |
| Landscape, cattle, figures, Bernal's sale ... ... ... ... ... | 1824 ... | 105 | 0 | 0 |
| Cavern, shepherd, and cattle watering ... ... ... ... ... | 1825 ... | 42 | 0 | 0 |
| Landscape, 27in. by 21in. (upright), from Calonne Collection, Fletcher's sale ... ... ... ... | 1838 ... | 129 | 0 | 0 |
| Banditti, in landscape, Hastings' sale | 1840 ... | 113 | 8 | 0 |
| Landscape and figure, engraved as "The Humane Traveller," Lady Stuart's sale ... ... ... | 1841 ... | 189 | 0 | 0 |
| Les Apennins, Heris's sale ... ... | 1841 ... | 200 | 0 | 0 |
| A deer chased by dogs, Sir B. Codrington's sale ... ... ... | 1843 ... | 147 | 0 | 0 |
| Landscape, cattle, and ruins, from Calonne Collection, Higginson's sale ... ... ... ... ... | 1846 ... | 157 | 0 | 0 |
| An Italian town on a river, W. Wells' sale... ... ... ... | 1848 ... | 64 | 1 | 0 |
| Mountainous landscape, figures in boat, Lord Ashburnham's sale... | 1850 ... | 120 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, rustic bridge over deep chasm, from Verstolk Collection, Lord C. Townshend's sale ... | 1851 ... | 270 | 0 | 0 |
| Paysage, Mecklenbourg's sale ... | 1854 ... | 240 | 0 | 0 |
| Italian landscape and figures, Hugh Baillie's sale ... ... ... | 1858 ... | 467 | 5 | 0 |
| Landscape, female on ox, Scarisbrick's sale... ... ... ... | 1861 ... | 42 | 0 | 0 |
| Landscape, peasant driving mule, cattle, and sheep, Scarisbrick's sale ... ... ... ... ... | 1861 ... | 57 | 15 | 0 |
| Landscape, skirmish between cavalry and travellers, Scarisbrick's sale | 1861 ... | 157 | 10 | 0 |
| Le Hétre, Van Cleef's sale ... ... | 1864 ... | 56 | 0 | 0 |
| Route longeant au lac, De Morny's sale ... ... ... ... ... | 1865 ... | 100 | 0 | 0 |
| Soleil Couchant, De Kat's sale ... | 1866 ... | 250 | 0 | 0 |
| Un Orage, De Rhodes' sale ... ... | 1868 ... | 120 | 0 | 0 |
| Paysage, Delessert's sale ... ... | 1869 ... | 125 | 0 | 0 |
| Landscape, 25in. by 29in., Delafield's sale ... ... ... ... ... | 1870 ... | 99 | 15 | 0 |
| Landscape, Accident de Voyage, 17in. by 10½in., Bredel's sale ... | 1875 ... | 136 | 10 | 0 |
| Road scene, figures, W. Ellis's sale ... ... ... ... ... | 1876 ... | 220 | 10 | 0 |
| Coast scene, wreck, 32½in. by 43in., Munro's sale ... ... ... | 1878 ... | 472 | 10 | 0 |
| The same picture, Denison's sale ... | 1885 ... | 168 | 0 | 0 |

**Pyne (James Baker).**—B. Bristol, 5th December, 1800; D. London, 29th July, 1870; self-taught; P. landscapes. It was intended by his friends that Pyne should become a lawyer, but he was determined to be an artist; and, after struggling with many difficulties, he left Bristol in 1835, and came to London. He had, however, previously exhibited in London, and between 1828 and 1870 he showed four landscapes at the Royal Academy and fifty-one in Suffolk Street. In 1842 Pyne was a member of the Society of British Artists, and he was for some years its Vice-president. He visited Switzerland, Germany, and Italy in 1846; and the last-named country again in 1851.

J. B. Pyne published several works on English scenery, and pictures by him are to be seen at South Kensington. Those in oil which have been sold by auction have been disposed of at prices varying from £39 18s. to £451 10s. The list here given includes all those for which £100 or upwards was paid:

| | | £ | s. | d. |
|---|---|---|---|---|
| Windsor Castle... ... ... ... | 1846 ... | 126 | 0 | 0 |
| Clifton, Roupell's sale ... ... | 1855 ... | 125 | 0 | 0 |
| Buttermere, Gunnerdale, Morgan's sale ... ... ... ... ... | 1858 ... | 204 | 15 | 0 |
| Isola Pescatore, 26in. by 36in. (bought in), Rickhards' sale ... | 1864 ... | 120 | 15 | 0 |
| The Avon, Clifton Downs, Brett's sale ... ... ... ... ... | 1864 ... | 157 | 10 | 0 |
| The Guidecca, McArthur's sale ... | 1864 ... | 100 | 16 | 0 |
| Genoa, McArthur's sale ... ... | 1864 ... | 451 | 10 | 0 |
| Richmond, cattle by W. H. Willis (bought in), Taylor's sale ... | 1867 ... | 152 | 5 | 0 |
| Vale of Ennerdale and Buttermere, De Morny's sale ... ... ... | 1868 ... | 168 | 0 | 0 |
| Regatta on Windermere, Bradley's sale ... ... ... ... ... | 1870 ... | 262 | 10 | 0 |
| At Keswick, Bradley's sale ... ... | 1870 ... | 168 | 0 | 0 |
| Baths of Baiæ, Bullock's sale ... | 1870 ... | 120 | 15 | 0 |
| Lago Maggiore in Storm, Bullock's sale ... ... ... ... ... | 1870 ... | 131 | 5 | 0 |
| Lago Maggiore, Agnew's sale ... | 1871 ... | 106 | 1 | 0 |
| Windermere, 72in. by 84in. (bought in), Agnew's sale ... ... ... | 1871 ... | 126 | 0 | 0 |
| Lago Maggiore, Agnew's sale ... | 1871 ... | 122 | 17 | 0 |
| The Borromean Islands, Triscott's sale ... ... ... ... ... | 1872 ... | 100 | 16 | 0 |
| Musgrave Alum Works, Tyson's sale | 1872 ... | 121 | 16 | 0 |
| Thirlmere and Wythburn, 33½in. by 51½in., Cottrill's sale ... ... | 1873 ... | 157 | 10 | 0 |
| Lago Maggiore, 25in. by 26in., Farnworth's sale ... ... ... | 1874 ... | 210 | 0 | 0 |
| Berne, 46in. by 71in., Farnworth's sale ... ... ... ... ... | 1874 ... | 220 | 10 | 0 |
| Scarborough, 37in. by 53in ... ... | 1874 ... | 225 | 15 | 0 |
| Thirlmere, Pocock's sale ... ... | 1874 ... | 141 | 15 | 0 |
| Scarborough, from the sea, 37in. by 53in., Adamson's sale ... ... | 1875 ... | 225 | 15 | 0 |
| End of Lago Maggiore, 57in. by 38in., Mendel's sale ... ... | 1875 ... | 338 | 10 | 0 |
| Whitby, Heritage's sale ... ... | 1876 ... | 204 | 15 | 0 |
| Lake Lucerne, Heritage's sale ... | 1876 ... | 157 | 10 | 0 |
| Crummock Water, Marsh's sale ... | 1876 ... | 136 | 10 | 0 |
| Shoreham, Llewellin's sale ... ... | 1877 ... | 126 | 0 | 0 |
| Landscape, Sussex, 29¾in. by 40in., Grant's sale ... ... ... | 1877 ... | 125 | 0 | 0 |
| Lake and figures, Ellis's sale ... | 1878 ... | 120 | 15 | 0 |
| In the Lakes ... ... ... ... | 1878 ... | 120 | 15 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Venice, 23in. by 32in., Fleming's sale ... ... ... ... ... | 1879 ... | 194 | 5 | 0 |
| Blind Beggar of Lugano, Fenton's sale ... ... ... ... ... | 1880 ... | 220 | 10 | 0 |
| On the Skarths, Marshall's sale ... | 1881 ... | 126 | 0 | 0 |
| Clifton, near Bristol, Ward's sale... | 1881 ... | 100 | 16 | 0 |
| Venice, Il Lido, 30in. by 36in., Holdsworth's sale... ... ... | 1881 ... | 136 | 10 | 0 |
| Thames and Windsor Castle, Holdsworth's sale ... ... ... | 1881 ... | 115 | 10 | 0 |
| Haweswater, Sharp's sale ... ... | 1881 ... | 273 | 0 | 0 |
| Landscape, South Coast, 24in. by 34in., Lee's sale ... ... ... | 1883 ... | 105 | 0 | 0 |
| Seventy views mounted on a table-top | 1883 ... | 147 | 0 | 0 |
| Heidelberg, Lambert's sale ... ... | 1884 ... | 168 | 0 | 0 |
| Genoa, dated 1852 ... ... ... | 1893 ... | 304 | 0 | 0 |
| Windsor Castle, Dennistown's sale... | 1894 ... | 220 | 0 | 0 |

Of water-colours by J. B. Pyne, the following call for mention:

| | | £ | s. | d. |
|---|---|---|---|---|
| Vale of Somerset, 35in. by 26in., (bought in), White's sale ... | 1862 ... | 73 | 10 | 0 |
| Crickeith Castle, 13in. by 20in., Mozley's sale ... ... ... | 1862 ... | 65 | 0 | 0 |
| Coblentz, 16in. by 29½in., Campbell's sale ... ... ... ... | 1867 ... | 99 | 16 | 0 |
| San Giorgio Maggiore, J. B. Pyne's executors' sale ... ... ... | 1871 ... | 31 | 10 | 0 |
| Twenty-four sketches for his "Lake Scenery," sold from £6 16s. 6d. to | —— ... | 27 | 6 | 0 |
| Lago Maggiore, 14½in. by 20½in., Pender's sale ... ... ... | 1873 ... | 90 | 6 | 0 |
| Bridlington Quay ... ... ... | 1877 ... | 64 | 0 | 0 |
| Nightingale Valley ... ... ... | 1877 ... | 78 | 15 | 0 |
| Lyme Regis and Lyme Cob, Woodward's sale... ... ... ... | 1880 ... | 71 | 8 | 0 |

**Pyne (William Henry).**—B. London, 1769; D. Paddington, 1843; S. ——; P. landscapes, figures, and portraits. He was the son of a leather-seller in Holborn, and showed very early a talent for drawing and painting in water-colours. At first (from 1790) he exhibited such pictures as "Travelling Comedians," "The Puppet Show," etc. In these works the foregrounds are carefully drawn with a pen and tinted with warm colour, and the middle distance is put in with grey. W. H. Pyne was one of the original members of the Water-colour Society in 1804. From 1803, several books written and illustrated by Pyne were

published by Ackerman. He wrote, likewise, "Wine and Walnuts," for the *Literary Gazette*, edited the *Somerset House Gazette*, and also sent many contributions to other magazines and reviews.

Between 1790 and 1811 Pyne exhibited twenty-two portraits at the Royal Academy.

**Quast (Pieter).**—B. probably at The Hague, about 1600; D. ——; S.——; P. comic scenes. Very little is known of the life of this painter, whose works are nevertheless very spirited. He chose the same subjects as Brouwer and Heemskerck, and was received into the Guild of Painters at The Hague in 1632. Quast also engraved.

**Quaye.**—*See* **Key.**

**Quellinus** or **Quellin.**—There was a family of artists of this name at Antwerp, of which the principal were:

**Quellinus (Erasmus),** the second.—B. Antwerp, 1607; D. Tongerloo Abbey, 1678; S. Rubens; P. history and portraits. He was the son of Erasmus Quellin, the sculptor, and was originally a professor of philosophy and intimate with Gevartius and Rubens. He abandoned his professorship, became the pupil of Rubens, and distinguished himself as one of the best Flemish artists of his time, as he was well versed in architecture and perspective. This led to his being much employed on large decorative works for festival days. E. Quellinus was also an able portrait-painter. His works are in the style of Rubens, the drawing is correct, and, when not too brown, the colouring is rich and the management of light and shade effective.

Most of Quellinus' important works are in churches or galleries in Belgium. Those which have been offered for sale have produced from £5 to £15.

**Quellinus (Jan Erasmus).**—B. Antwerp, 1634; D. probably 1715; S. his father; P. history and portraits. He was the son of Erasmus Quellin the second, but went to Italy, where he formed his style on that of Paolo Veronese. He became sufficiently celebrated in Italy for his countrymen to urge him to return to Antwerp, where he was inscribed in the Guild of Painters in 1660, and was named painter to the Emperor Leopold II., whose portrait and that of the Empress he painted. This artist married Cornelia, the daughter of the younger David Teniers, by whom he had eleven children. His works are numerous at Antwerp.

**Quesnel.**—There was a family of artists of this name. Some of them were born in Scotland, and some in France. The most distinguished as painters were:

**Quesnel (François).**—B. Edinburgh, about 1544; D. Paris, 1609; S. his father; P. portraits. He was the son of Pierre, the head of the family, and was much in favour with Henry III. of France. His works are often confounded with those of Janet. He made, according to De Marolles, the first plan of Paris and some designs for tapestry. There are some of his portraits in pastel in Paris, among others that of Gabrielle d'Estrées.

**Quesnel (Pierre).**—B. probably in France, ——; still living in 1580; S. ——; P. history and portraits. He was protected by Marie de Lorraine, who introduced him to her husband, James V. of Scotland. He married in that country Magdalen Digby, and afterwards returned to France and settled at Paris. In 1557 Pierre made the design for the east window of the Church of the Augustines, the subject being "The Ascension," with figures of Henry II. and Catherine de' Medicis kneeling in the lower part. Thomas Quellin, the statuary, who came to England in the reign of James II., and carved the monument of Mr. Thynne in Westminster Abbey, was one of Pierre's descendants.

**Rademaker.**—There were two brothers of this name, Abraham and Gerard, Dutch artists, of whom the better was Gerard. Abraham painted principally landscapes with ruins.

**Rademaker (Gerard).**—B. Amsterdam, 1672; D. Amsterdam, 1711; S. his father and A. van Ghoor; P. architecture and history. He was the son of an architect, and went to Italy, where he painted the principal ruins in the neighbourhood of Rome. On his return to Holland, he was much employed in painting such subjects, yet did not confine himself to them, as he executed also historical and allegorical works. Among the latter may be cited "The Regency of Amsterdam," in the Town-hall of that city.

**Raeburn (Sir Henry).**—B. Stockbridge, a suburb of Edinburgh, 4th March, 1756; D. S. Bernard's, Stockbridge, 8th July, 1823; S.——; P. portraits. His father was a manufacturer, and Raeburn was left an orphan at an early age. He was educated at Heriot's Hospital; but when fifteen was apprenticed to a goldsmith at Edinburgh. Raeburn's great love of drawing caused him to try to paint portraits in miniature, and he received some useful advice from David Martin, a painter in miniature, who

had much practice in Edinburgh. His master, the goldsmith, appears to have afforded Raeburn facilities for adopting the profession of an artist, and, probably thinking that it would be better to make himself a good reputation as a painter in oil than to be the rival of Martin, Raeburn adopted the style of life-sized portraits in oil.

Raeburn cannot be said to have had any instruction, and, although he may have endeavoured to profit by studying the works of Sir Joshua Reynolds, he must have done so principally through mezzotints from that master's paintings. He, therefore, learned more of the manner in which Reynolds distributed light and shade than anything else, and his painting is thinner than, and lacks the richness and solidity of, that of Reynolds. His great object was to impress upon a portrait the character of the person represented, and in this he was generally successful. Raeburn's drawing, also, was correct, but, unfortunately, he adopted the idea that, as portraits were usually hung at some height on the walls of apartments, they ought to be drawn as seen from below. The consequence is that in many of his works the forehead is foreshortened, and there is an unpleasant and false impression produced by the nostrils and lower jaw. This caused Sir Walter Scott to complain that in his portait Raeburn had made him look "clownish and jolterheaded." As regards his execution, Wilkie wrote when in Spain that the painting of Velasquez reminded him of that of Raeburn. Yet Raeburn's varied very much, as occasionally he glazed heavily, and often not at all.

Raeburn married a lady whose maiden name was Edgar, but who was then the widow of Count Leslie. With her he acquired some fortune, and they came to London in 1779. Raeburn was kindly received by Reynolds, who advised him to visit Italy, and gave him letters of introduction to friends in that country. Acting on that advice, Raeburn spent two years in Italy, but returned to Edinburgh in 1787, and became the principal portrait-painter in Scotland. He built himself a house and studio in York Place, Edinburgh, although he lived at S. Bernard's, and was soon surrounded by friends, many of them the most distinguished of his countrymen. In 1812 Raeburn was elected President of the Society of Artists in Edinburgh, and, although he seldom visited London, in 1812 he became an Associate, and in the following year a full member, of the Royal Academy. About 1810 he appears to have had some thoughts of removing to London, yet soon

abandoned the idea. Nevertheless, between 1792 and 1823 he exhibited at the Royal Academy fifty-three portraits. On the occasion of George IV. visiting Edinburgh in 1822 Raeburn was knighted and appointed his Majesty's Limner for Scotland.

Raeburn's portraits are generally those of natives of Scotland, and his males are better than his females.

At the sale by auction in London by his executors after Raeburn's death, forty-nine of his pictures produced about £6000. The following were the principal lots:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Hon. W. Adam ... ... ... | 1877 ... | 73 | 10 | 0 |
| Sir J. Sinclair ... ... ... ... | 1877 ... | 50 | 8 | 0 |
| Lord Buchan ... ... ... ... | 1877 ... | 52 | 10 | 0 |
| Lord Cockburn... ... ... ... | 1877 ... | 99 | 15 | 0 |
| Sir D. Brewster... ... ... ... | 1877 ... | 105 | 0 | 0 |
| James Byres ... ... ... ... | 1877 ... | 199 | 0 | 0 |
| Sir J. Rennie ... ... ... ... | 1877 ... | 178 | 10 | 0 |
| Andrew Dalzel ... ... ... ... | 1877 ... | 50 | 8 | 0 |
| Sir Walter Scott ... ... ... | 1877 ... | 325 | 10 | 0 |
| H. Mackenzie (bought for National Portrait Gallery)... ... ... | 1877 ... | 50 | 8 | 0 |
| Professor J. Playfair ... ... ... | 1877 ... | 84 | 0 | 0 |
| Francis Horner... ... ... ... | 1877 ... | 110 | 5 | 0 |
| Dr. Andrew Thomson... ... ... | 1877 ... | 50 | 8 | 0 |
| His own portrait ... ... ... | 1877 ... | 535 | 10 | 0 |
| Rev. A. Alison... ... ... ... | 1877 ... | 81 | 18 | 0 |
| Viscount Melville ... ... ... | 1877 ... | 141 | 15 | 0 |
| Rev. J. Thomson of Daddingston (bought for National Portrait Gallery) ... ... ... ... | 1877 ... | 78 | 15 | 0 |
| Lady and children ... ... ... | 1877 ... | 157 | 10 | 0 |
| Boy with cherries ... ... ... | 1877 ... | 252 | 0 | 0 |
| Lady Raeburn ... ... ... ... | 1877 ... | 997 | 10 | 0 |
| Study of a child... ... ... ... | 1877 ... | 299 | 5 | 0 |
| Commodore Johnstone ... ... | 1877 ... | 74 | 11 | 0 |
| A child ... ... ... ... ... | 1877 ... | 210 | 0 | 0 |
| Contemplation ... ... ... ... | 1877 ... | 194 | 5 | 0 |
| A lady ... ... ... ... ... | 1877 ... | 110 | 5 | 0 |
| Rear-Admiral Maitland ... ... | 1877 ... | 157 | 10 | 0 |
| Mrs. Hamilton... ... ... ... | 1877 ... | 236 | 5 | 0 |
| Henry Raeburn (his son) on grey pony | 1877 ... | 430 | 10 | 0 |

Since 1877 the following prices have been obtained for portraits by Raeburn:

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady Raeburn, 58in. by 43in., Heugh's sale ... ... ... | 1878 ... | 640 | 10 | 0 |
| Lord William Russell, Russell's sale | 1884 ... | 50 | 8 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Sir Walter Scott when a youth, Russell's sale ... ... ... | 1884 ... | 157 | 10 | 0 |
| Warren Hastings, Russell's sale ... | 1884 ... | 21 | 0 | 0 |
| His own portrait, Andrews' sale ... | 1887 ... | 350 | 0 | 0 |
| Lady Raeburn, Andrews' sale ... | 1887 ... | 810 | 0 | 0 |
| Henry Raeburn, Andrews' sale ... | 1887 ... | 300 | 0 | 0 |
| A child ... ... ... ... ... | 1888 ... | 310 | 0 | 0 |
| Prof. J. Playfair, Stover's sale ... | 1890 ... | 220 | 0 | 0 |

**Raffaellino da Reggio** or **Raphael Motta.**—B. Reggio, 1550; D. Reggio, 1578; S. Lelio Orsi; P. history and portraits. This artist, who executed some fine frescoes in Rome and at Reggio, died too young to produce many.

**Raffaellino del Garbo.**—B. Florence, 1466; D. Florence, 1524; S. Filippo Lippi; P. history. It is said that there is a picture by this artist, dated 1501 and signed Raffaellino Karli, but this seems very doubtful. He very nearly equalled his master in many of his works, and accompanied Lippi to Rome, where he worked with that artist in the chapel of La Minerva. After his return to Florence, Raffaellino painted in the church of Monte Oliveto. The necessity of providing for the wants of a large family caused him, however, to bestow less care upon his later works, and he died in the most abject poverty. There is a fine "Couronnement de la Vierge" by this master in the Louvre, which he painted for the Abbate de' Panichi as an altar-piece for the Church of S. Salvi, near Florence.

The following are prices at which pictures by this painter have been sold or bought in:

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child enthroned ... ... | 1850 ... | 96 | 12 | 0 |
| Virgin and S. John, in red and green, standing on cushion, Woodburn's sale ... ... ... ... ... | 1853 ... | 152 | 0 | 0 |
| Virgin and Christ standing on table, a glass with wild roses, and two angels (see **Vasari**), painted about 1490, Earl of Shrewsbury's sale ... ... ... ... ... | 1857 ... | 288 | 15 | 0 |
| S. Gregory the Pope Celebrating Mass, Woodburn's sale ... ... | 1860 ... | 94 | 10 | 0 |
| Madonna and Child, 31½in. by 22in. (bought in), Nieuwenhuys's sale | 1873 ... | 997 | 10 | 0 |
| Virgin and Child, two angels, 32in. by 22in., from Alton Towers, Nieuwenhuys's sale ... ... | 1886 ... | 199 | 10 | 0 |

**Raffaellino,** or **Raffaello di Michelangelo dal Colle.** —*See* **Colle.**

**Raffaello.**—*See* **Raphael.**

**Rahl (Karl).**—B. Vienna, 1812; D. Vienna, 1865; S. Academy of Vienna; P. history and portraits. He gained, when he was twenty, the great prize of the Academy, and went to Rome. On his return to Vienna he opened a school of painting, and had many scholars. Rahl painted in fresco and in oil. Among his principal works are: the façade of the Greek Church, the interior of Baron Sina's palace, and a banqueting-hall at Oldenburg. The violence of his political opinions obliged him to leave Vienna more than once.

**Raibolini.**—*See* **Francia (Francesco).**

**Ramberg.**—There have been two artists of this name:

**Ramberg (Arthur Georg Freiherr von).**—B. Vienna, 1819; D. Munich, 1875; S. Hübner; P. history, genre, and portraits. He was the son of Field-Marshal Ramberg, but his strong taste for art led him to become a painter about 1840. He studied successively at Prague and Dresden, where he painted the combat between King Henry and the Hungarians. In 1848 he went to Munich, and was afterwards professor in the Art School at Weimar and at Munich. He was much employed in illustrating books, and among such works are his designs for Goethe's "Hermann and Dorothea." There are also frescoes by him in the Luther-zimmer der Wartburg at Weimar.

**Ramberg (Johann Heinrich).**—B. Hanover, 1763; D. Hanover, 6th June, 1840; S. Sir Joshua Reynolds; P. history and portraits. He also studied engraving under Bartolozzi, and was still young when he came to this country. He drew or painted many of the subjects he engraved. Among them are a picture of Sir Joshua Reynolds showing the Prince of Wales the paintings at the Royal Academy in 1784, and illustrations for German story-books.

**Ramenghi (Bartolommeo),** called Il Bagnacavallo il Vecchio. —B. Bagnacavallo, 1484; D. Bologna, 1542; S. Francia; P. history and portraits. After visiting Rome, this artist settled at Bologna. His son, Giovanni Battista, worked under Vasari and Primaticcio in France, and died in 1601. There were other painters of the same family. Pictures by Ramenghi are met with

in several of the Continental galleries. They are well composed and drawn.

**Ramsay (Allan).**—B. Edinburgh, 1713; D. Dover, 10th August, 1784; S. ——; P. portraits. He was the son of the author of "The Gentle Shepherd," and received an excellent education. When about twenty, he came to London and studied in the S. Martin's Lane Academy. In May, 1736, he went to Italy, where he continued his studies, especially of portraiture, under the best masters. By 1758 he was a distinguished painter, and very fully employed in London and Edinburgh. In 1766 he was Vice-president of the Incorporated Society of Artists. Lord Bute introduced him to the Prince of Wales, and when the latter became George III. Ramsay was appointed principal painter to the king. He paid a second visit to Italy, and for some reason did not become a member of the Royal Academy when it was founded. In 1775 he again went to Rome, and on his return from a fourth visit to that city, he died at Dover, a few days after he landed.

Ramsay was a good linguist, and Reynolds and Johnson praised his literary acquirements and general knowledge. His portraits are in general natural and simple, if somewhat deficient in strength. At the Foundling Hospital there is a good whole-length portrait of Dr. Mead painted by Ramsay, and others are in the National Portrait Gallery. He often introduced into his portraits a table on which are a workbasket or books bound in old brown calf.

**Ramsay (James).**—B. 1784; D. Newcastle-on-Tyne, 23rd June, 1854; S. ——; P. portraits. There are many portraits by this painter, as between 1803 and 1854 he exhibited 154 at the Royal Academy, eighteen at the British Institution, and seven in Suffolk Street. Among the distinguished persons whom he painted were Grattan, whose portrait is engraved; Earl Grey, at Newcastle-on-Tyne; Dr. Elliotson, at the College of Physicians; and Thomas Bewick, the engraver, now in the National Portrait Gallery.

**Ranc (Jean).**—B. Montpellier, 1674; D. Madrid, 1735; S. Hyacinthe Rigaud; P. portraits. He was the son of a painter of the same name who worked at Montpellier, and was one of the early masters of Rigaud. The son imitated Rigaud's style in portraiture with success, and married Rigaud's niece. In 1724 he was invited to Spain, where he painted many portraits of

members of the royal family, and also the King and Queen of Portugal. His portraits are inferior to those by Rigaud, yet are said to have been excellent likenesses.

**Rankley (Alfred).**—B. 1819; D. Kensington, 7th December, 1872; S. Royal Academy; P. domestic subjects. This artist exhibited, between 1841 and 1871, thirty-eight pictures at the Royal Academy, four at the British Institution, and four in Suffolk Street. They are very carefully painted. Pictures by Rankley have been bought in at sales at the following prices:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Gipsy at the Gate, Fores's sale ... ... ... ... ... | 1864 ... | 173 | 5 | 0 |
| "The Sower went forth to Sow," 37in. by 54in., Reid's sale ... | 1865 ... | 383 | 5 | 0 |
| The Dame School, Brooks's sale ... | 1871 ... | 94 | 10 | 0 |

**Raoux (Jean).**—B. Montpellier, 1677; D. 1734; S. Ranc and Bon Boullongue; P. history, portraits, and genre. Although this painter had a high reputation in France during his lifetime, and was received into the Academy in 1717, he is now chiefly known by his portraits of women, on whom he bestowed those artificial graces which soon became a distinguishing mark of French portraits in the last century. His are, however, said to have been good likenesses. His historical pictures are inferior to them, but there are some good landscapes by him, painted in the style of Claude, and probably when Raoux was in Italy. He is said to have come to England, and to have remained here for eight months. Many of his pictures were engraved.

Pictures by Raoux are seldom seen in England, but in Paris they have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Les Quatre Ages, Gaillard de Gagny's sale ... ... ... ... ... | 1762 ... | 160 | 0 | 0 |
| Scène dans le Temple de Priape, Choiseul's sale ... ... ... | 1772 ... | 80 | 0 | 0 |
| The same picture, Conti's sale ... | 1777 ... | 140 | 0 | 0 |
| Jeune Baigneur, Nogaret's sale ... | 1782 ... | 32 | 0 | 0 |
| Femme au clavecin, Le Noir's sale... | 1821 ... | 16 | 0 | 0 |

**Raphael Santi** or **Raffaello Sanzio.**—B. Urbino, 6th April, 1483; D. Rome, 6th April, 1520; S. his father, Timoteo Viti, and P. Perugino; P. history and portraits. Raphael was the son of Giovanni Santi and Magia Ciarla. The former died on 1st August, 1494, and the latter on 7th October, 1491. It will be seen by these dates that Raphael was an orphan when only

eleven years of age. His father (*see* **Santi**), who was a good painter for the time when he lived, gave Raphael his first instruction in art, for which the latter showed great aptitude. The opinion now most general among those who are competent to give one is, that after his father's death, Raphael worked under Timoteo Viti, who resided in Urbino after he left Francia, at Bologna, in 1495. Timoteo was then twenty-seven years of age, and quite able to instruct a boy twelve years old. The works of Timoteo, in the Brera and the Academy in Urbino, prove him to have been so.

It was not until the year 1499 or 1500, after he had acquired a skill of which it is easy to judge by his "Vision of a Knight," now in our National Gallery, and the S. Michael in the Louvre, that Raphael entered the school of Perugino at Perugia. He must, however, soon have worked to some extent independently of Perugino, as he affixed his name to "The Crucifixion," now in Lord Dudley's Collection. The portrait of Pinturicchio, in the Borghese Gallery, is of the same date. He had acquired much of Perugino's manner and the general character of that master's works. He probably also learned much from Bernardo Pinturicchio, who was born in 1454, and was working as an assistant to Perugino. Here it may be as well to state that it has been ascertained that Raphael, between 1504 and 1507, did not assist Pinturicchio in painting the subjects from the life of Piccolomini (Pius II.) in the Library at Siena.

In 1504 Raphael painted the celebrated "Marriage of the Virgin," now in the Brera at Milan, and from that year his independent career as an artist may be dated. It was in the autumn of 1504 also that he visited Florence, and the Ansidei altar-piece, now in our National Gallery, is dated 1505. Among his drawings of that period are slight sketches after Leonardo da Vinci and Michael Angelo, which prove that he became then acquainted with their works. They were both at Florence in the summer of that year. Their rival cartoons were the chief objects of study by younger artists as regarded design, and the friendship which was formed between Raphael and Fra Bartolommeo gave the former an opportunity of profiting by the management of light and shade and the colouring of the latter. Still, although Raphael studied the works of the Florentines from Masaccio downward, he never became a servile imitator of any one of them, and the very slightness of the sketches he made from any work of another artist shows that what he wished to retain was its

general effect rather than the means by which that was produced. After working at Perugia, Raphael lived principally at Florence until the middle of the year 1508. A good example of the progress he had made in art by that time is the picture of the Virgin and the Infants Christ and S. John, known as "La Belle Jardinière," now in the Louvre, which is dated 1507.

About the middle of 1508, Bramante, a relative of Raphael, induced Pope Julius II. to invite that painter to Rome, to assist in the decoration of the apartments in the Vatican; and early in 1509, the Pope, being dissatisfied with the frescoes which Bazzi had painted, ordered them to be effaced, and entrusted the whole work to Raphael. Raphael began by painting the ceiling of the "Camera della Segnatura," and the first large work he undertook was "The Dispute of the Sacrament." From 1509 to 1515 Raphael was engaged in decorating the well-known "Stanze," but he produced during the same time a number of easel pictures and an almost endless series of designs. The death of Julius in 1513, and that of Bramante in the following year, did not influence unfavourably the career of Raphael, for Giovanni de' Medici, who was elected Pope on the 11th March, 1513, and became known as Leo X., appointed Raphael to succeed Bramante as architect of S. Peter's and Superintendent of Buildings and Antiquities, and continued to protect him through life. Another great patron of Raphael was Agostino Chigi, for whom he painted the "Galatea" about 1514.

The industry of Raphael between 1508 and 1511 must have been prodigious, for of his assistants, who afterwards became great painters, Penni was about the latter date only twenty, G. da Udine twenty-one, and Giulio Romano a boy of ten years old. They must for years have required supervision, and must often have been an impediment rather than an assistance. The other frescoes as far as "S. Peter Delivered from Prison," were completed by 1514, the last, the "Incendio," after Raphael's death.

It is impossible to give an idea of the number of frescoes, easel pictures, and designs which Raphael produced. The fullest and best list of them is that by Passavant, despite the conclusions which Germans have arrived at in the attempt to prove that he was occasionally wrong. During the last six years of his life Raphael was overwhelmed with commissions both as painter and architect, and he produced among other celebrated works the "S. Cecilia," the "Madonna di S. Sisto," the "Spazimo," and

the cartoons now at Hampton Court, his last work being "The Transfiguration."

It is customary, when speaking of the works of Raphael, to class them as executed in his Peruginesque, Florentine, or Roman manner; yet these divisions are far too arbitrary, for there are many pictures by him which form links between those different styles. The assertion also, so often made, that he holds the position of the greatest of modern painters because he surpassed other artists in all those branches of the painter's art which, when combined, produce a perfect picture, is not true. But that which for 400 years has given him the pre-eminence over all later artists is, that his treatment of a subject is always lofty without apparent effort, natural without being trivial, graceful without affectation, and passionate without exaggeration; and that his compositions, from the simplest to the most elaborate, are equally impressed with the stamp of a genius whose conceptions were full of grandeur, life, and beauty. His drawings, of which a large number are still in existence, prove this even more strongly than his pictures. The most important collection of the former in this country is that at Oxford, of which excellent facsimiles, made by the late Mr. Fisher, Curator of the University Galleries, and modern photographs are easily obtainable. Many of those at Windsor have also been reproduced. The collections at South Kensington and the British Museum are not extensive, but both contain some beautiful examples of Raphael's skill with the pen. There are others in all the great public Continental collections.

Raphael died of a fever on his birthday in 1520; he was then exactly thirty-seven. The sack of Rome by the Germans occurred in 1527, and most of the numerous pupils he had formed remained in that city until then, when they dispersed themselves over Italy. In person Raphael was slightly built, about 5ft. 8in. in height. His face was oval, the complexion pale, the eyes brown, and the hair probably of a somewhat lighter brown than in the portraits of him, for in such old portraits the hair has darkened with time. He was never married. His mistress, whose name was Margharita, but who was most generally known as "La Fornarina," judging from the portraits of her, may have been charming, but she can hardly have been beautiful.

It has been estimated that, notwithstanding the shortness of his life, there are about 1400 works, many on a large scale, which may on good grounds be attributed to Raphael. Most of

them, as in the case of frescoes, are still in their original positions, or in great public collections, from which they are never likely to be removed. Those which have been offered for sale by public auction since 1751 have numbered about 200, and among them doubtless were many painted principally by scholars, and fine old copies. The prices paid for them, or at which they have been bought in, range from £10 10s. for "Virgin and Child" (from Cardelli Palace at Rome) at Biret's sale in 1810, to that at which the "Madonna dei Candelabri," 26in., circular (from the Borghese Palace), was bought in at Munro's sale in 1878, namely £20,475. Those which have reached £200 and upwards are named hereunder:

| | | £ | s. | d. |
|---|---|---|---|---|
| Holy Family, Sir Luke Schaub's sale | 1758 | 703 | 10 | 0 |
| Virgin, Child, and S. John ... ... | 1792 | 409 | 10 | 0 |
| Virgin and Child, from Colonna Palace ... ... ... ... | 1800 | 504 | 0 | 0 |
| Madonna and Child and S. John, from Sir R. Strange's Collection, 37in. by 32in., Purling's sale ... | 1801 | 420 | 0 | 0 |
| Virgin and Child, Earl of Bessborough's sale ... ... ... | 1801 | 231 | 0 | 0 |
| Vision of a Knight, from the Borghese Palace (bought in), Ottley's sale ... ... ... | 1801 | 493 | 10 | 0 |
| Virgin and Child, Clarke and Hibbert's sale... ... ... ... | 1802 | 294 | 0 | 0 |
| A Riposo, with angels, from Villa Novellari ... ... ... ... | 1804 | 304 | 0 | 0 |
| Vision of a Knight (now in National Gallery), Ottley's sale ... ... | 1811 | 409 | 10 | 0 |
| Holy Family, from Orleans Collection, J. W. Willett's sale ... | 1813 | 288 | 15 | 0 |
| Madonna and Child (cartoon) ... | 1814 | 525 | 0 | 0 |
| Infant Christ and Virgin, SS. Jerome and Nicolas, Delahante's sale ... | 1815 | 294 | 0 | 0 |
| Holy Family, M. Murat's sale ... | 1823 | 514 | 10 | 0 |
| Virgin and Child, from Orleans Collection, 11½in. by 8¾in., engraved, Hibbert's sale ... ... ... | 1829 | 210 | 0 | 0 |
| Virgin and Child, with a bird (belonged to Van Dyck), Lady Stepney's sale ... ... ... | 1830 | 420 | 0 | 0 |
| Charity, 11¾in. by 7¾in., from Borghese Palace, engraved, Sir T. Lawrence's sale ... ... ... | 1830 | 234 | 3 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Virgin and Child, Lord Vernon's sale ... ... ... ... ... | 1831 ... | 304 | 10 | 0 |
| The Virgin, 11¾in. by 9in., Nieuwenhuys's sale ... ... ... | 1833 ... | 472 | 10 | 0 |
| Madonna dei Candelabri, circular (bought by Munro, see 1878), Duke of Lucca's sale ... ... | 1841 ... | 1500 | 0 | 0 |
| Virgin embracing the Infant Christ and S. John, Whight's sale ... | 1845 ... | 262 | 10 | 0 |
| Assumption of the Virgin, SS. John, Francis, Paul, and Philip, 72in. by 72in., from Pisa Cathedral, Solly's sale ... ... ... | 1847 ... | 296 | 10 | 0 |
| Virgin seated with Infant and S. John, Anderdon's sale ... ... | 1847 ... | 325 | 10 | 0 |
| The Last Supper, Anderdon's sale ... | 1847 ... | 210 | 0 | 0 |
| Christ Bearing His Cross, from Rossi Collection ... ... ... | 1847 ... | 420 | 0 | 0 |
| The Assumption of the Virgin ... | 1847 ... | 220 | 10 | 0 |
| Virgin and Child (cartoon), W. Conyngham's sale ... ... | 1849 ... | 283 | 10 | 0 |
| The Martyrdom of S. Placida, from Borghese and Ottley's Collections, W. Conyngham's sale ... | 1849 ... | 325 | 10 | 0 |
| Christ Praying on the Mount of Olives, 24in. by 27½in., W. Conyngham's sale ... ... | 1849 ... | 787 | 10 | 0 |
| Virgin and Child, SS. John and Joseph, Foster's sale ... ... | 1849 ... | 525 | 0 | 0 |
| Sainte Famille, King of Holland's sale | 1850 ... | 660 | 0 | 0 |
| Portrait de Salesar, King of Holland's sale ... ... ... ... ... | 1850 ... | 640 | 0 | 0 |
| Christ in the Garden of Gethsemane, from Orleans Collection, engraved, 9½in. by 11in., S. Rogers's sale ... ... ... ... ... | 1856 ... | 472 | 10 | 0 |
| Madonna embracing the Infant Christ, from Orleans Collection, S. Rogers's sale ... ... ... | 1856 ... | 504 | 0 | 0 |
| Virgin, in red and blue, kneeling, in landscape, holding a book, Earl of Shrewsbury's sale ... ... | 1857 ... | 220 | 10 | 0 |
| Christ Bearing His Cross, Brett's sale | 1864 ... | 670 | 0 | 0 |
| Virgin and an angel, Vernon's sale... | 1864 ... | 252 | 0 | 0 |
| La Sainte Vierge et l'Enfant, from Orsini Gallery, De l'Anglade's sale ... ... ... ... ... | 1865 ... | 787 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Infant Christ, Farrar's sale ... | 1866 ... | 430 | 10 | 0 |
| Christ Bearing the Cross ... ... | 1872 ... | 252 | 0 | 0 |
| Portrait of a Youth, Barker's sale ... | 1874 ... | 399 | 0 | 0 |
| Madonna and Child, SS. Catherine and Lucia, 30in. by 24in., W. Ellis's sale ... ... ... | 1876 ... | 315 | 0 | 0 |
| Madonna dei Candelabri, from Borghese Palace, 26in., circular, (bought in, see 1841), Munro's executors' sale ... ... ... | 1878 ... | 20475 | 0 | 0 |
| La Vierge à la Legende, Munro's executors' sale ... ... ... | 1878 ... | 3150 | 0 | 0 |
| Christ Bearing His Cross, 10in. by 34in., from Orleans Collection, Sir P. Miles's sale ... ... | 1884 ... | 588 | 0 | 0 |
| Virgin and Child, 39in. by 33in., an old copy of the Loretto Madonna, (bought in), Sir P. Miles's sale... | 1884 ... | 630 | 0 | 0 |
| Crucifixion, Dudley's sale ... ... | 1892 ... | 11130 | 0 | 0 |
| La Vierge à la legende, Dudley's sale | 1892 ... | 3102 | 0 | 0 |
| The Duke of Urbino, Magniac's sale | 1892 ... | 567 | 0 | 0 |
| La Belle Jardinière, Wilberforce's sale ... ... ... ... ... | 1893 ... | 309 | 0 | 0 |
| Madonna de Loretto ... ... ... | 1894 ... | 262 | 0 | 0 |

**Raphael des Tabatières (Le).**—*See* **Klingstadt.**

**Raphael (The Flemish).**—*See* **Floris.**

**Raphael** or **Raffaellino dal Colle.**—*See* **Colle.**

**Rathbone (John).**—B. Cheshire, 1750; D. 1807; S. ——; P. landscapes. This artist was entirely self-taught, yet he painted with success in both oil and water-colours. He was intimate with George Morland and Ibbetson, who painted figures in his landscapes. Such pictures, of which he exhibited about fifty at the Royal Academy between 1785 and 1806, have usually produced at sales from £2 to £6.

**Raven (John S.).**—B. Suffolk, 21st August, 1829; D. Harlech, 14th July, 1877; S. his father; P. landscapes. He was the son of the Rev. Thomas Raven, himself a clever painter in water-colours, some of whose drawings are at South Kensington. The son was, however, almost entirely self-taught, and rose to eminence as a landscape-painter. Between 1849 and 1877 he exhibited forty landscapes at the Royal Academy, thirteen at the British Institution, and one in Suffolk Street. He was drowned while bathing.

Raven's landscapes exhibit a realistic character, but poetic feeling. Some of them have been sold by auction as follow (all but the last at Mrs. Raven's sale):

| | | £ | s. | d. |
|---|---|---|---|---|
| Banff ... ... ... ... ... | 1878 ... | 283 | 10 | 6 |
| Guwery Holme ... ... ... | 1878 ... | 304 | 10 | 0 |
| A Hampshire Homestead (bought in) | 1878 ... | 262 | 10 | 0 |
| An avenue (bought in) ... ... | 1878 ... | 367 | 10 | 0 |
| The Moon, Caine's sale ... ... | 1880 ... | 162 | 15 | 0 |

**Ravesteijn.**—There were six or eight Dutch painters of this name, which, Kramm says, should not be written Ravestein. The majority are known as portrait-painters. The principal were:

**Ravesteijn (Arnoldus or Arend van).**—B. The Hague, 1615; D. 1681-2; S. his father; P. portraits and mythology. He was the son of Antonie van Ravesteijn (not of Johannes), was inscribed in the register of the Guild of Painters at The Hague in 1649, and was Dean in 1661-62 and 1680. The Prince of Orange, William II., paid him 500 guilders for a picture representing "Diana and Calisto." There are portraits by him at Cassel and at Copenhagen.

**Ravesteijn (Johannes or Jan van).**—B. The Hague, 1573 or 1580; D. The Hague, 21st June, 1657, or after 1660; S. ——; P. portraits. The date of his death is often given as 1657, but Kramm cites a portrait of Cats by him, dated 1660. He was received into the old Guild of S. Luke at The Hague in 1598. The new Guild was formed in 1655, and the name of Johannes is among those of the members. He seems, however, to have had a son who bore the same Christian name, and the portrait of Cats may be a copy made by the son from a portrait of Cats painted by his father. He purchased, in 1636, the right of sepulchre in the Cloosterkerk at The Hague for two graves. It is uncertain under whom he studied painting, but probably under Frans Hals. Jan became one of the great portrait-painters of Holland, as is proved by his two large pictures in the Hall of the Company of Archers at The Hague, and a number of single portraits by him there, at Amsterdam and elsewhere. The only fault that can be found with them is that the colouring is somewhat too red.

Johannes' portraits seldom appear at sales, but the following have been so disposed of:

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of a gentleman in black, holding gloves, 44in. by 33in., dated 1635, Bernal's sale ... | 1855 ... | 15 | 5 | 6 |
| Portrait of a lady, signed and dated 1628, Van Cleef's sale ... ... | 1864 ... | 30 | 0 | 0 |
| Portrait of a lady with fan, 42in. by 31½in., dated 1635, Denison's sale ... ... ... ... ... | 1885 ... | 47 | 5 | 0 |

**Razzi.**—*See* **Bazzi.**

**Read (Miss Katherine).**—B. —— ; D. London, 15th December, 1778 ; S. —— ; P. portraits. Early in the reign of George III. Miss Read painted many portraits, a few in oil, but most of them in crayons. In 1770 she went to the East Indies, but did not stay there long. Between 1760 and 1779 she exhibited fourteen portraits at the Society of Arts, sixteen at the Free Society, and four at the Royal Academy. Among her works are a portrait of Queen Charlotte, a group of Princes George and Frederick, when children, with a large dog, and Elizabeth Duchess of Hamilton ; also a miniature of Hayley, the poet, when a boy. Some of them were engraved.

**Recamadore (Giovanni).**—*See* **Giovanni da Udine.**

**Redgrave (Richard).**—B. Pimlico, 30th April, 1804 ; D. Hyde Park Gate, Kensington, 14th December, 1888 ; S. Royal Academy ; P. genre, history, and landscape. He was the second child of William and Mary Redgrave, and, like his brother Samuel, showed a general aptitude for art (although he began by making mechanical working drawings under his father in Bramah's office), studying landscape from nature, and drawing at the British Museum. In 1825 he produced a picture which was exhibited at the Royal Academy. In 1826 he entered as a student the schools of the Royal Academy, and competed in 1829, although unsuccessfully, with George Smith for the gold medal, and subsequently, with as little success, against Maclise. From 1831 Richard Redgrave became a constant exhibitor in London, and between 1825 and 1880, of works classed as "domestic," he showed 139 at the Royal Academy, eighteen at the British Institution, and eighteen in Suffolk Street. He used, however, to speak of his "Gulliver on the Farmer's Table," which was exhibited at the British Institution, in 1837; as his "first success." It is now in the National Collection, having been bequeathed by Mr. Sheepshanks. In 1840 Redgrave was elected an

Associate of the Royal Academy, and subsequently became R.A. and was made a C.B. From 1847 he held various appointments, and finally, in 1857, was made Inspector-General for Art in the Department of Science and Art. In the same year he was named Surveyor of the Royal Collection of Pictures, and in 1862 Official Adviser at the International Exhibition. The very able manner in which he discharged duties requiring so much knowledge and tact has not yet been forgotten. He was the author of "A Century of Painters of the English School," and other writings on art.

In the choice of subjects for his pictures Richard Redgrave took a very wide range, and the best proof of their merit is to be found in the prices at which they have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Return of Olivia (bought in), W. Wells's sale ... ... ... | 1842 ... | 115 | 10 | 0 |
| Lost in the Woods, Wallis's sale ... | 1860 ... | 77 | 14 | 0 |
| The Miraculous Cure, Wells's (Redleaf) sale ... ... ... ... | 1860 ... | 64 | 1 | 0 |
| Lost in the Woods, Agnew and Son's sale ... ... ... ... ... | 1861 ... | 136 | 10 | 0 |
| Sunday Morning, Fenton's sale ... | 1863 ... | 74 | 6 | 0 |
| Going to Service, 39½in. by 30½in. (bought in), Wallis's sale ... | 1865 ... | 113 | 8 | 0 |
| Wood scene (bought in), Pocock's sale | 1871 ... | 168 | 0 | 0 |
| The Sylvan Spring, 25in. by 32in., Mendel's sale ... ... ... | 1875 ... | 157 | 10 | 0 |
| Tranquil Waters, 19½in. by 41½in., A. Grant's sale ... ... ... | 1877 ... | 189 | 0 | 0 |
| Startled Foresters, 27½in. by 41½in., A. Grant's sale ... ... ... | 1877 ... | 147 | 0 | 0 |
| Olivia's Return, Vernon's sale ... | 1877 ... | 63 | 0 | 0 |
| The Fading Year, Banbury's sale ... | 1877 ... | 110 | 5 | 0 |

**Redgrave (Samuel).**—B. London, 3rd October, 1802; D. 20th March, 1876; S. Royal Academy; P. architecture, etc. Samuel showed early that he possessed talent, and studied at the Royal Academy in the architectural class. He, however, found a more suitable means of employing the knowledge of art and artists which he had acquired, and after succeeding his brother Richard as Secretary to the Etching Club in 1842, took a very active part in collecting a series of English pictures for the Exhibition of 1862, of miniatures at Kensington, of portraits in 1866, and for the Paris Exhibition of 1867. He had also a share in organising the Winter Exhibition at Burlington House.

**Redi (Tommaso).**—B. Florence, 1663; D. Florence, 1726; S. Gabbiani, Ciro Ferri, and C. Maratti; P. history, allegory, and portraits. This artist, although his works are little known in England, was one of the ablest painters of his time. Some of his pictures having been shown to Peter the Czar, that monarch was so much pleased with them that he sent four young men from Russia to study under Redi, and on their return to Moscow, established the Academy in that city, of which he wished Redi to become president, but the artist declined to leave his own country. Redi excelled particularly in composition.

**Redouté.**—There were several French painters of this name, of whom the most remarkable was

**Redouté (Pierre Joseph).**—B. S. Hubert, 1759; D. Paris, 1840; S. his father; P. flowers, ornaments, and history. Redouté was the best painter of flowers and plants which France has produced. Besides the instruction he received from his father, he visited Holland to study the works of the great Dutch flower-painters, and travelled also in England. He was successively painter to the king and, after the Revolution, to the Empress Josephine. He made the drawings for some of the finest French books which treat of his favourite subjects; but his pictures in oil are very scarce and valuable.

**Regillo.**—*See* **Licinio (Giovanni Antonio).**

**Regnault (Alexandre Georges Henri).**—B. Paris, 1843; D. Buzenval, 19th January, 1871; S. Montfort, Lamotte, and Cabanel; P. history and portraits. This artist, one of the great painters of the modern French school, obtained the Prix de Rome in 1866. From that city he sent two portraits to the Salon of 1864. While at Rome, where he remained until 1868, he illustrated A. Wey's "Journey to Rome," by twenty-seven drawings of the modern city. In 1868 he went to Spain and painted there his portrait of Marshal Prim, now in the Louvre, where is also his "Execution in the Alhambra." There are other works in water-colours relating to Spain by him at the Luxembourg. From Spain he went to Tangiers, yet, in 1869, returned to Rome. In 1870 Regnault was again in Africa, but he returned to France when the Franco-German War broke out, and was killed during the siege of Paris, in the evening of 19th January, 1871, when the attack on Buzenval was made. His death was not known until the next day, when the driver of an ambulance waggon

found his body. He was buried a week later in the Church of S. Augustin.

**Regnault (le Baron Jean-Baptiste).**—B. Paris, 1754; D. Paris, 1829; S. Bardin; P. history. Regnault went with his father and mother to America and Africa, and, the former dying on the voyage, his mother, on her return to Paris, sought assistance from M. de Montval, an old friend of her husband's. This gentleman placed Regnault under Bardin, whom he accompanied to Rome; there Regnault carried off all the medals, and subsequently he won all those given in his own country. He was received into the Academy in 1782, and became an Academician in 1783. He was also a Knight of the Order of S. Michel and of the Legion d'Honneur, Professor and Rector of the Schools of Painting, Sculpture, and Architecture, and a member of the Institute. Among his numerous works, several of which are in the Louvre, the more interesting are "The Acceptance of the Constitution by Louis XVI.," "Napoleon Proclaimed Consul for Life," "The Battle of Marengo," and "The Death of Dessaix."

**Reinagle (George Philip).**—B. 1802; D. Camden Town, 1835; S. his father; P. marine subjects. He was the son of Richard Ramsay Reinagle, and acquired great skill in copying the pictures of the Dutch marine painters. Between 1822 and 1835 he exhibited thirty-seven sea-pieces at the Royal Academy, thirty at the British Institution, and five in Suffolk Street. He accompanied the British fleet to the East, and painted with great success "The Battle of Navarino." He was also with Admiral Napier's fleet in the action with the Portuguese, and exhibited in 1835 "Napier's Victory over the Miguelite Fleet." G. P. Reinagle painted both in oil and in water-colours.

**Reinagle (Philip).**—B. 1749; D. Chelsea, 27th November, 1833; S. Royal Academy; P. animals, landscapes, and portraits. He was employed by Allan Ramsay to make repetitions of royal portraits. Becoming tired of such laborious work, he applied himself to painting animals and landscapes with great success, and exhibited very largely—of works classed as "landscapes," 114 at the Royal Academy, 138 at the British Institution, and one in Suffolk Street. He was elected an Associate of the Royal Academy in 1787, but not a full member until 1812. He possessed the skill necessary to make close copies or imitations of the Dutch masters, and it is believed that many of his copies now pass, even in good

collections, as fine original works by Hobbema, Wynants, Ruisdael, Wouwermans, and others. He excelled also in painting dogs and birds. Some of such works were engraved by Scott in "The Sportsman's Cabinet." He also assisted Barker in painting his panoramas.

Pictures by Philip Reinagle have been sold at auctions for prices varying from £2 15s. to £118 13s., which latter was paid for his "Dover Harbour" at Harman's sale in 1844.

**Reinagle (Richard Ramsay).**—B. 19th March, 1775; D. Chelsea, 17th November, 1862; S. his father; P. portraits and animals. He was the son of Philip Reinagle, and went early to Italy, as in 1796 he was studying in Rome. Afterwards he studied in Holland the works of the Dutch painters. He painted both in oil and in water-colours, and exhibited largely in London between 1788 and 1857—of works classed as "landscapes," 244 at the Royal Academy, fifty-one at the British Institution, and two in Suffolk Street. In 1806 he exhibited with the Water-colour Society, of which he was elected a member in 1807, and in 1812 Treasurer, but he left it in 1813. In 1814 he was elected an Associate, and in 1823 a full member of the Academy, but was forced to resign his diploma in 1848 after an inquiry into a charge brought against him of having exhibited as his own a picture by Yarnald, which he had purchased and touched up.

**Rembrandt Hermanszoon van Rÿn.**—B. Leyden, 15th July, 1607; D. Amsterdam, buried 8th October, 1669; S. Jacob van Swanenburg, Pieter Lastman, and Jacob Pinas; P. history, portraits, and landscapes. Rembrandt was born in his father's house on the Weddesteeg, at Leyden. The name of his father, a miller in easy circumstances, was Herman Gerritszoon, and that of his grandfather, Gerrit Roelofszoon. It is therefore a mistake to add the name of Gerrit to that of Rembrandt, the surname being Van Rÿn. He was sent, when a boy, to school to learn Latin, with a view to his studying law in the University of Leyden. The strong desire which he showed at an early age to become a painter led, however, to his being allowed to study under Swanenburg, Lastman, and Pinas. He spent about four years working under these masters, and then, for a time, remained at Leyden employed in studying diligently from nature. The means by which he became a great painter were therefore much the same as those which led to a similar result in the case of many another artist, and his early success was probably due to his own industry.

When only two-and-twenty, he settled at Amsterdam. "The Anatomical Lecture," which was painted in 1632, and is now at The Hague, shows the position he then occupied among the Dutch painters. There are, however, other pictures of an earlier date, and Kügler mentions one with that of 1627. The style in which he painted appears not to have been the result of any sudden change of manner, but rather to have arisen from a wish to conform himself in the execution of a picture to the taste of the person for whom he painted it. Thus, "The Woman Taken in Adultery," now in our National Gallery, is dated 1644; he painted it for his great patron, Jan Six, and it is, as regards execution, as different as it well can be from some of his portraits painted about the same time.

Much has been written in praise of what critics have termed the untaught genius of Rembrandt; yet, in reality, it was not at all necessary in his day that Dutch artists should visit Italy to learn all they wished to know about Venetian processes, what Giorgione and Titian had done, or even the style of Caravaggio, which was then fashionable in Italy. The anxiety Rembrandt evinced to possess Italian works of art shows the direction in which his thoughts ran, and, like many another able man, he availed himself of every chance of improvement; but he invented nothing. On the other hand, his drawing has been unjustly condemned, for no man who could not draw, and draw well, could have painted the portraits he did. Moreover, in giving expression to figures and faces, and in the management of light and shade, few painters have equalled him.

Rembrandt married, in June, 1634, a widow named Saskia van Ulenborgh, or Uilenburg; by her he had one son, named Titus, a painter, who died before his father. Saskia died in 1642, and Rembrandt was then compelled to pay Titus the money he had received when Saskia married him. This loss, the general distress then existing in Holland, and the depreciation in the value of the works of art which he had often bought at extravagant prices, are reasons quite sufficient to account for Rembrandt being insolvent in 1656, and the small sum (only 5000 guilders) which the sale of his works of art produced. The disaster did not, however, affect either Rembrandt's powers or his industry as a painter. Later in life he married a second wife, by whom he had two children, but of their lives nothing is known.

Rembrandt's etchings are about 400 in number, and are dated from 1628 to 1661.

The works of Rembrandt have been sold at various prices, according to their importance. The great increase in their value dates from the beginning of this century. Before that, the only high prices we have met with as paid at sales in London and Paris are the following:

| | | £ | s. | d. |
|---|---|---|---|---|
| Adoration of the Kings, Baron Got de Grote's sale ... ... ... | 1776 ... | 409 | 10 | 0 |
| Vertumne et Pomone, Blondel de Gagny's sale ... ... ... | 1776 ... | 550 | 0 | 0 |
| Philosophes en Meditation, two pictures now in the Louvre, Randon de Boisset's sale ... | 1777 ... | 440 | 0 | 0 |
| Sainte Famille, Choiseul-Praslin's sale ... ... ... ... ... | 1792 ... | 700 | 0 | 0 |
| Portraits of Renier Ansloo and his wife, 69in. by 75in. (whole length), Sir L. Dundas's sale ... | 1794 ... | 546 | 0 | 0 |
| The Centurion, from Boer's Collection (probably bought in), Bryan's sale ... ... ... | 1798 ... | 1522 | 10 | 0 |
| Matron Advising her Daughter ... | 1798 ... | 315 | 0 | 0 |

Of pictures sold by auction since 1800, without lengthening too much the list, it is only possible to enumerate those which have produced £300 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Le Dernier de César, Robit's sale ... | 1802 ... | 360 | 0 | 0 |
| The Jewess Bride, small whole length, Lord Rendlesham's sale | 1806 ... | 350 | 0 | 0 |
| A Jew Rabbi, Elwyn's sale ... ... | 1807 ... | 882 | 0 | 0 |
| A sea piece, stadtholder embarking, La Fontaine's sale ... ... | 1807 ... | 493 | 10 | 0 |
| The Woman taken in Adultery, La Fontaine's sale ... ... ... | 1807 ... | 5250 | 0 | 0 |
| The Master Shipbuilder, from Schmidt's Collection, La Fontaine's sale ... ... ... | 1811 ... | 5250 | 0 | 0 |
| Portrait of himself holding a book, 42in. by 33in. (?), Lord Kinnaird's sale ... ... ... ... ... | 1811 ... | 336 | 0 | 0 |
| Portrait of a gentleman, from Salvaletti's Collection ... ... ... | 1812 ... | 420 | 0 | 0 |
| Portrait of a lady, from Salvaletti's Collection ... ... ... ... | 1812 ... | 609 | 0 | 0 |
| The Burgomeester Pancras and his Wife, Hope's sale ... ... | 1816 ... | 300 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A lady with a fan, Lord C. Townshend's sale ... ... ... | 1819 ... | 745 | 10 | 0 |
| Landscape, lady and a coach, from Choiseul Collection, G. W. Taylor's sale ... ... ... | 1823 ... | 367 | 10 | 0 |
| Warrior tightening his belt, from Robit Collection (bought in), Hibbert's sale ... ... ... | 1829 ... | 441 | 0 | 0 |
| Woman at a door, from Robit's Collection (bought in), Hibbert's sale ... ... ... ... ... | 1829 ... | 430 | 10 | 0 |
| Potiphar's Wife Accusing Joseph, 44in. by 34½in., Sir T. Lawrence's sale ... ... ... ... ... | 1830 ... | 589 | 10 | 0 |
| Portrait de Van Tromp, Erard's sale ... ... ... ... ... | 1832 ... | 685 | 0 | 0 |
| Portrait of himself as a standard-bearer, from Verhulst Collection, Sir S. Clarke's sale ... ... | 1840 ... | 840 | 0 | 0 |
| The Tribute-money, Sir S. Clarke's sale ... ... ... ... ... | 1840 ... | 630 | 0 | 0 |
| Portraits de Mme. de Pellicorne et sa fille Valckenier, Van de Poel's sale ... ... ... ... ... | 1842 ... | 1400 | 0 | 0 |
| Prédication de S. Jean Baptiste, Fesch's sale ... ... ... | 1844 ... | 3161 | 0 | 0 |
| A Jewish Rabbi, from Duke of Argyll's Collection, Harman's sale | 1844 ... | 435 | 10 | 0 |
| Portrait of Catrina Hoogh, from Lord le Despencer's Collection (bought in), Higginson's sale ... | 1846 ... | 798 | 0 | 0 |
| Portrait of Justus Lipsius, 1644, from Fesch's Collection (bought in), Buchanan's sale ... ... | 1846 ... | 735 | 0 | 0 |
| A Burgomeester seated, black dress, skull-cap, and ruff, right hand raised, 52in. by 43in., from Orleans, Morland, and Woodburn Collections, Duke of Buckingham's sale ... ... ... ... | 1848 ... | 850 | 10 | 0 |
| The Unmerciful Servant, 84in. by 70in. (engraved by Ward), Duke of Buckingham's sale ... ... | 1848 ... | 2300 | 0 | 0 |
| Portrait of a man with a velvet cap, Count de Morny's sale ... ... | 1848 ... | 367 | 10 | 0 |
| The Raising of Lazarus, Count de Morny's sale ... ... ... | 1848 ... | 388 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Portrait of Martin Looten, dated 1637, from Fesch's Collection, Conyngham's sale ... ... | 1849 ... | 700 | 0 | 0 |
| Portrait of Van Tromp, W. W. Hope's sale ... ... ... | 1849 ... | 483 | 0 | 0 |
| The above portraits of Mme. Pellicorne and her daughter (see 1842), King of Holland's sale ... ... | 1850 ... | 1201 | 0 | 0 |
| A Mathematician and his Pupils, from Dundas Collection, Lord Ashburnham's sale ... ... | 1850 ... | 4200 | 0 | 0 |
| Portraits of Renier Ansloo and his wife, from Dundas Collection (bought in), Lord Ashburnham's sale ... ... ... ... ... | 1850 ... | 4200 | 0 | 0 |
| Portrait of the painter, red dress, cap (No. 221 in National Gallery), Lord Middleton's sale ... ... | 1851 ... | 430 | 0 | 0 |
| The Tribute-money (bought in), S. Woodburn's sale ... ... ... | 1853 ... | 1050 | 0 | 0 |
| Lucretia, signed and dated 1666 ... | 1853 ... | 399 | 0 | 0 |
| The Tribute-money, engraved by McArdell ... ... ... ... | 1853 ... | 399 | 0 | 0 |
| Portrait of the painter, crimson dress, brown cloak, from Carysfort Collection, S. Rogers' sale ... | 1856 ... | 325 | 10 | 0 |
| Un Rabbin, Patureau's sale ... ... | 1857 ... | 605 | 0 | 0 |
| Portrait of Catrina Hoogh, 49½in. by 38¾in. (No. 546 Smith's Catalogue), Higginson's sale... ... | 1860 ... | 777 | 0 | 0 |
| Portraits of Mr. Ellison and his wife (he was minister of the English Church at Amsterdam), signed and dated 1634, 67in. by 48in. (bought in), Rev. S. Colby's sale | 1860 ... | 1974 | 0 | 0 |
| Lady in black silk, seated in chair, holding eye-glass, Allnutt's sale | 1863 ... | 672 | 0 | 0 |
| Le Maître de la Vigne, Van Cleef's sale ... ... ... ... ... | 1864 ... | 1000 | 0 | 0 |
| Portrait d'un bourgmestre debout, Pourtales-Gorgier's sale ... ... | 1865 ... | 1362 | 0 | 0 |
| Personnage assis, Pourtales-Gorgier's sale ... ... ... ... ... | 1865 ... | 1080 | 0 | 0 |
| Portrait de Mathys Kalkven, Herman de Kat's sale ... ... | 1866 ... | 625 | 0 | 0 |
| La Prophetesse Anne, Pommersfelden's sale ... ... ... ... | 1867 ... | 500 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| La Pythonisse d'Endor, Pommersfelden's sale ... ... ... | 1867 ... | 1000 | 0 | 0 |
| Portrait de Rembrandt, Pommersfelden's sale ... ... ... | 1867 ... | 480 | 0 | 0 |
| Portrait d'une vielle femme, San Donato sale ... ... ... | 1868 ... | 2250 | 0 | 0 |
| Portrait d'une jeune fille, San Donato sale ... ... ... | 1868 ... | 850 | 0 | 0 |
| A Burgomeester's Daughter, from Pourtales' Collection ... ... | 1873 ... | 1627 | 10 | 0 |
| Portrait of gentleman in black, Ellis's sale... ... ... ... | 1876 ... | 661 | 10 | 0 |
| The Tribute-money, from Clarke's Collection, Ellis's sale ... ... | 1876 ... | 378 | 0 | 0 |
| Portrait d'homme (probably bought in), Lissingen's sale ... ... | 1876 ... | 6800 | 0 | 0 |
| Portrait of Rembrandt's wife in turban, 36in. by 27in. (bought in), White's sale ... ... ... | 1878 ... | 472 | 10 | 0 |
| Portrait of Rembrandt's wife, pulling a string, 34in. by 25in., Wardell's sale ... ... ... | 1879 ... | 666 | 15 | 0 |
| Portrait of the artist, gold chain (signed and dated 1635), Lord Portarlington's sale ... ... | 1879 ... | 1312 | 0 | 0 |
| Dr. Deeman Lecturing on the Dead Subject (this picture is now at The Hague), Owen's sale ... | 1881 ... | 500 | 0 | 0 |
| Le Connétable de Bourbon, Lady Ailesbury's sale ... ... ... | 1881 ... | 850 | 0 | 0 |
| The Nativity (60 Smith's Catalogue) (bought in), Thibaudeau's sale... | 1882 ... | 315 | 0 | 0 |
| Portrait head of a lady, Duke of Hamilton's sale ... ... ... | 1882 ... | 630 | 0 | 0 |
| Travellers by a fire at night, 12in. by 18in. (now in National Gallery, Ireland), Sir H. Hoare's sale ... ... ... ... ... ... | 1883 ... | 514 | 10 | 0 |
| The Calvinist, portrait of Rembrandt, gold chain, Levy's sale | 1884 ... | 1890 | 0 | 0 |
| The Student, 31in. by 28in., S. W. Knight's sale ... ... ... | 1885 ... | 325 | 10 | 0 |
| Isaac Blessing Jacob, three figures, 20in. by 16in., Duke of Marlborough's sale ... ... ... | 1886 ... | 525 | 10 | 0 |
| The Death of Lucretia ... ... | 1889 ... | 3937 | 0 | 0 |
| The artist's wife, Wells's sale ... | 1890 ... | 1690 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Philosopher, seated, Stover's sale | 1890 | 315 | 0 | 0 |
| A gentleman with long hair, Perkins's sale | 1890 | 1627 | 0 | 0 |
| Portrait of an old woman | 1891 | 535 | 0 | 0 |
| Jew Rabbi | 1891 | 840 | 0 | 0 |
| An old woman, Ely's sale | 1891 | 346 | 0 | 0 |
| Hendrykje Stoffels | 1892 | 5250 | 0 | 0 |
| Head of a young man, Leyland's sale | 1892 | 304 | 0 | 0 |
| S. John in the Wilderness, Dudley's sale | 1892 | 2625 | 0 | 0 |
| S. Matthew, Dudley's sale | 1892 | 546 | 0 | 0 |
| Gentleman in black, Dudley's sale | 1892 | 798 | 0 | 0 |
| A lady, dated 1644, Clifden's sale | 1893 | 7035 | 0 | 0 |
| A man, Clifden's sale | 1893 | 5775 | 0 | 0 |
| The artist's wife, Mildmay's sale | 1893 | 2667 | 0 | 0 |
| Nicholas Ruts, Adrian Hope's sale | 1894 | 4935 | 0 | 0 |
| J. Buÿs, Adrian Hope's sale | 1894 | 1365 | 0 | 0 |
| Girl in brown, Farquhar's sale | 1894 | 703 | 0 | 0 |
| Eliajar Swalmius, Clark's sale | 1895 | 420 | 0 | 0 |
| A young gentleman | 1895 | 1155 | 0 | 0 |
| Cupids sporting | 1895 | 1071 | 0 | 0 |

**Renaldo.**—*See* **Mÿtens (Aart)**, the elder.

**René d'Anjou, Comte d'Anjou et de Provence, Duc de Lorraine et de Bar.**—B. Château d'Angers, 1408; D. 1480. Of the pictures formerly attributed to this accomplished nobleman, those which are still thought to be by him are his own portrait and that of Jeanne de Laval, his wife, which latter was exhibited at the Trocadéro in Paris, in 1878. A full account of him is given by Le Comte de Quatrebarbes, in his "Œuvres choisies du Roi René," Paris, 1849.

**Reni.**—*See* **Guido.**

**Restout.**—Between 1616 and 1797 there were several French painters of this name, of whom the most distinguished was

**Restout (Jean)**, called Le Jeune.—B. Rouen, 1692; D. Paris, 1768; S. Jouvenet; P. history. He was the nephew of Jouvenet, and had the reputation of being one of the best French painters of his time, at which, however, the old French school had degenerated as regarded drawing and colouring. He became a member of the Academy in 1720, and was made Professor in 1733 and Director in 1760. He married the daughter of Claude Hallé.

**Reyn (Hans** or **Jan de).**—B. Dunkirk, 1610; D. Dunkirk, 1678; S. Van Dyck; P. history and portraits. De Reyn went

young to Antwerp, where he became the scholar of Van Dyck, and he accompanied that master to England. Many duplicates of portraits painted by Van Dyck are undoubtedly copies made by De Reyn and finished by Van Dyck; for he had acquired so perfectly the style and touch of his master that the deception was easy. De Reyn was, it appears, perfectly willing, as long as Van Dyck lived, to remain unknown. After that great master's death he left England with Le Maréchal de Grammont, yet stayed but a short time in Paris. He returned to Dunkirk, and painted many fine pictures for the churches, and portraits, then known to be by him exclusively, which are little if anything inferior to those by Van Dyck. There is also at Madrid "The Marriage of Thetis and Peleus," by De Reyn. This painter has sometimes been called "Langen Jan," a nickname which belonged properly to Bockhorst.

**Reynolds (Miss Frances).**—B. Plympton, 10th May, 1729: D. Queen's Square, Westminster, 1st November, 1807; S. her brother; P. miniatures. She was the youngest surviving sister of Sir Joshua Reynolds, and for many years kept his house in Leicester Fields. She copied his works in miniatures, and also painted them from life, but rather as an amateur than as a professional artist. Reynolds said of her miniatures that they made other people laugh and caused him to cry.

**Reynolds (Sir Joshua).**—B. Plympton, Devonshire, 16th July, 1723; D. Leicester Fields, London, 23rd February, 1792: S. Thomas Hudson; P. portraits, history, and landscapes. The father of this celebrated painter, the Rev. Samuel Reynolds, was a Fellow of Balliol College, Oxford, and master of the Free Grammar School at Plympton, in Devonshire, but he was not the incumbent of that place. His wife, the mother of Joshua, was Theophila Potter. Joshua, their seventh child, was baptised 30th July, 1723, and by mistake his name was registered as Joseph instead of Joshua. As Joshua made no great progress in classical learning, his father abandoned the idea of his becoming a physician, and allowed him to indulge the strong inclination he had to be an artist. His sisters had the same fondness for drawing. Joshua read Richardson's "Treatise on Painting," and drew from nature with such care that he painted, when only twelve years of age, a portrait of the Rev. Thomas Smart. He learned from Pozzo's "Perspective" sufficient of that science to enable him to draw correctly the school house at Plympton. He copied also such

prints as his father possessed or were lent him by friends. At the age of eighteen he was sent to London, and placed under Thomas Hudson, the son-in-law of Richardson, and the most fashionable portrait-painter in England.

Although Joshua had been bound to Hudson for four years, he did not remain with that artist quite two. The cause of his leaving Hudson is uncertain. He returned to Devonshire, and commenced painting portraits at Plymouth Dock. So rapid was his success there that in a letter, dated 3rd January, 1744, his father speaks of his having painted twenty portraits and having ten bespoken. If Reynolds had left Hudson owing to any dispute between them, the quarrel was soon at an end, as he returned to London, and Hudson procured him admission, in December, 1744, to the club which met at Old Slaughter's in S. Martin's Lane, of which Gravelot, Hogarth, Hudson, McArdell, and Roubillac were members. Reynolds was then twenty-one.

In 1746 Reynolds painted the portrait of Captain Hamilton now in the possession of the Marquis of Abercorn, and his first portrait group of Lord Eliot, his wife, children, and Mrs. Goldsworthy. Reynolds was recalled to Devonshire by the illness of his father, who died on Christmas Day, 1746. The latter's death caused Reynolds to take a house at Plymouth Dock, where he went to reside with his two unmarried sisters. About this time Reynolds studied the portraits by William Gandy, whose father was a pupil of Van Dyck. There are many portraits by Gandy at Exeter and elsewhere in Devonshire, and it is the general opinion that studying them first led Reynolds to modify the style he had learned from Hudson, and to adopt a broader and more forcible one, which he gradually made his own. It must be remembered that this was previous to his going to Italy.

The *Centurion*, commanded by Commodore Keppel, left Spithead on the 25th of April, 1749, and put into Plymouth; there Reynolds became acquainted with Keppel, who offered him a passage on board his ship. On 11th May they sailed for Lisbon, and subsequently visited Gibraltar, Algiers, and Minorca. At Minorca Reynolds painted the portraits of several officers, and while there he received an injury by a horse falling, which left a scar on his lip. From Minorca he went to Leghorn, and thence to Rome, where he remained two years. He began about this time to fill notebooks with observations on what he saw and did, which are still preserved. While there he caught cold and became permanently deaf. Reynolds left Rome on the 3rd of

May, 1752, and visited Perugia, Arezzo, Florence, Bologna, Modena, Reggio, Parma, Ferrara, and by the 24th was in Venice, where he remained until August 16th. From Venice, by way of Padua, Brescia, Bergamo, and Milan, he reached Turin. There he met Hudson, who was on his way to Rome. Reynolds continued his journey by way of Lyons to Paris. Hudson, who stayed but a short time in Italy, overtook him; they returned to England together, and on 16th October, 1752 Reynolds was in London. These details may be useful, because it is very probable that there are still in existence sketches and portraits made by Reynolds while abroad, which have not been recognised.

Shortly after his return to England, Reynolds, who was then strong enough to resist the influence of the followers of Kneller, painted the portraits of his old friend Admiral Keppel, and the Misses Gunnings, the reigning beauties of the day, and his great successes as a portrait-painter may be dated from then. He became also not only a great painter but the intimate friend of many of the most distinguished personages of his time. The Society of Artists opened its first exhibition of pictures in 1760, and Reynolds sent works to it until 1768, when (on 10th December) the Royal Academy was founded, with Reynolds as its first President. He was knighted in the same year.

The high reputation of Reynolds as a painter will always be maintained by his portraits, but many of his other works, such as "The Strawberry Girl," "The Mob Cap," "The Babes in the Wood," and others, are very charming, and rank high as pictures. The landscape backgrounds, in which he so often placed his figures, prove also that, had inclination led him to study from nature, he might have excelled in painting landscapes. It must, however, be admitted that his historical pictures are inferior to his other works, and not superior to those by the foreign artists of his time. His chief rivals were Cotes, Allan Ramsay (who was painter to George III.), Gainsborough, Romney, and Opie. Between 1760 and 1790 Reynolds exhibited of pictures—mostly portraits—twenty-five at the Society of Artists and 247 at the Royal Academy. Besides his discourses delivered at the Royal Academy, which have been published, Reynolds contributed some papers to the *Idler*. The details of his very brilliant career, after he settled in London, cannot be given within moderate limits; but they are to be found in the "Life and Times of Sir Joshua Reynolds," by Leslie and Taylor.

Upwards of 550 pictures by Reynolds have been sold by auction in London since 1782. The prices paid for them have varied from £3 3s. for a portrait of Mrs. Abington, at Woodburn's sale in 1808, to £11,550, paid for the portrait of Lady Betty Delmé, at Delmé's sale in 1894. Many of Sir Joshua's portraits have been engraved. Taking the average price of the engravings, they are worth from £10 10s. to £12 12s. each, some more, some less. Those pictures which have produced £200 and upwards are comprised in the following long list:

| | | £ | s. | d. |
|---|---|---|---|---|
| Garrick between Tragedy and Comedy, painted 1751-2 (purchased recently by Lord Rothschild), Earl of Halifax's sale ... | 1782 ... | 262 | 10 | 0 |
| The great picture of Mrs. Siddons as the Tragic Muse, 93in. by 57in. (the one at Grosvenor House), De Calonne's sale... ... ... | 1793 ... | 320 | 0 | 0 |
| Mrs. Billington (the singer) as S. Cecilia, Bryan's sale ... ... | 1798 ... | 325 | 10 | 0 |
| Cupid and Psyche, Duke of Bridgewater's sale ... ... ... | 1802 ... | 241 | 10 | 0 |
| Puck or Robin Goodfellow, Boydell's sale ... ... ... ... ... | 1805 ... | 215 | 5 | 0 |
| Death of Cardinal Beaufort, Boydell's sale ... ... ... ... | 1805 ... | 530 | 5 | 0 |
| Macbeth and the Witches, Boydell's sale ... ... ... ... ... | 1805 ... | 378 | 0 | 0 |
| The same picture, Lewis's sale ... | 1807 ... | 430 | 10 | 0 |
| Wood Nymph, R. Westall's sale ... | 1813 ... | 210 | 0 | 0 |
| The Strawberry Girl, W. Willett's sale ... ... ... ... ... | 1813 ... | 204 | 15 | 0 |
| Lord Lyttleton, Mrs. Piozzi's sale ... | 1816 ... | 431 | 0 | 0 |
| Edmund Burke, Mrs. Piozzi's sale ... | 1816 ... | 252 | 0 | 0 |
| Dr. Johnson, Mrs. Piozzi's sale ... | 1816 ... | 378 | 0 | 0 |
| Sir Joshua Reynolds and Jarvis, as shepherds in "The Nativity" ... | 1821 ... | 430 | 10 | 0 |
| A shepherd-boy and dog, with a ruined column in the foreground | 1821 ... | 630 | 0 | 0 |
| A peasant-girl and children with a torch (the companion) ... ... | 1821 ... | 420 | 0 | 0 |
| S. John and lamb ... ... ... | 1821 ... | 183 | 15 | 0 |
| Charity ... ... ... ... ... | 1821 ... | 1575 | 0 | 0 |
| Faith ... ... ... ... ... | 1821 ... | 420 | 0 | 0 |
| Hope ... ... ... ... ... | 1821 ... | 682 | 0 | 0 |
| Temperance ... ... ... ... | 1821 ... | 630 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Justice ... ... ... ... ... | 1821 ... | 1155 | 0 | 0 |
| Fortitude ... ... ... ... | 1821 ... | 735 | 0 | 0 |
| Prudence ... ... ... ... | 1821 ... | 367 | 0 | 0 |
| The preceding eleven designs for the window in New College, copied in stained glass by Jarvis, were disposed of at the Marchioness of Thomond's sale. | | | | |
| Dido on the Funeral Pile ... ... | 1821 ... | 735 | 0 | 0 |
| The Snake in the Grass, 49in. by 39in. ... ... ... ... | 1821 ... | 335 | 10 | 0 |
| Lady Hamilton ... ... ... | 1821 ... | 212 | 2 | 0 |
| Girl seated, embracing a kitten ... | 1821 ... | 309 | 15 | 0 |
| Mrs. Hartley as a Bacchante, with an infant on her shoulder ... | 1821 ... | 304 | 10 | 0 |
| A girl with a scarlet muff ... ... | 1821 ... | 267 | 15 | 0 |
| The Gipsy Fortune-teller, 44in. by 55½in., engraved by Sherwin ... | 1821 ... | 252 | 0 | 0 |
| The Piping Shepherd-boy ... ... | 1821 ... | 430 | 0 | 0 |
| Hope Nursing Love ... ... ... | 1821 ... | 225 | 15 | 0 |
| A Young Shepherdess with lambs ... | 1821 ... | 220 | 10 | 0 |
| Sir Joshua with a book ... ... | 1821 ... | 245 | 14 | 0 |
| Mrs. Stanhope ... ... ... ... | 1821 ... | 1125 | 0 | 0 |
| The preceding twelve at the Marchioness of Thomond's sale. | | | | |
| Dr. Johnson, G. W. Taylor's sale ... | 1823 ... | 493 | 10 | 0 |
| Mrs. Siddons as the Tragic Muse (De Calonne's), G. W. Taylor's sale ... ... ... ... ... | 1823 ... | 1837 | 10 | 0 |
| Girl holding a kitten, De Tabley's sale ... ... ... ... ... | 1827 ... | 273 | 0 | 0 |
| The Snake in the Grass, Lord Carysfort's sale ... ... ... | 1828 ... | 1260 | 0 | 0 |
| Holy Family, Riposo, 77in. by 69½in., Lord Gwydir's sale ... ... | 1829 ... | 1995 | 0 | 0 |
| The Ladies Waldegrave and Maria Walpole, afterwards Duchess of Gloucester (bought in), Lord Waldegrave's sale ... ... | 1842 ... | 577 | 10 | 0 |
| Maria Walpole when Duchess of Gloucester (bought in), Lord Waldegrave's sale ... ... | 1842 ... | 735 | 0 | 0 |
| Age of Innocence, Harman's sale ... | 1844 ... | 1596 | 0 | 0 |
| Portrait of himself, before he went to Italy, Lane's sale ... ... | 1845 ... | 294 | 0 | 0 |
| Miss Mary Archer, Lane's sale ... | 1845 ... | 273 | 0 | 0 |
| Admiral Keppel, Wright's sale ... | 1845 ... | 535 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Venus Chiding Cupid, Wright's sale ... ... ... ... ... | 1845 ... | 530 | 5 | 0 |
| Mrs. Billington as S. Cecilia, Wright's sale ... ... ... ... ... | 1845 ... | 525 | 0 | 0 |
| Kitty Fisher, with parrot on her hand ... ... ... ... | 1846 ... | 220 | 10 | 0 |
| Young gentleman in blue and yellow dress, leaning against a tree ... | 1846 ... | 441 | 0 | 0 |
| Miss Bowles ... ... ... ... | 1850 ... | 1071 | 0 | 0 |
| The Penn Family, girl gathering grapes (bought in), Stoke Court sale ... ... ... ... ... | 1851 ... | 367 | 10 | 0 |
| Kitty Fisher, Newton's sale ... | 1852 ... | 215 | 0 | 0 |
| The Penn Family in landscape ... | 1854 ... | 357 | 0 | 0 |
| Lady Oliviera Carpenter, Sir R. Price's sale... ... ... ... | 1854 ... | 250 | 0 | 0 |
| Mrs. Braddyll, in black and white, with hand raised to her cheek, in landscape, Lord C. Townshend's sale ... ... ... ... ... | 1854 ... | 225 | 15 | 0 |
| Lady Anne Hamilton (afterwards Countess of Derby) when a child, in pink, in a landscape, Duke of Argyll's sale ... ... ... | 1855 ... | 840 | 0 | 0 |
| Puck and Titania, Bottom in background ... ... ... ... | 1856 ... | 1029 | 0 | 0 |
| The Strawberry Girl ... ... ... | 1856 ... | 2205 | 0 | 0 |
| Cupid and Psyche, landscape ... | 1856 ... | 400 | 0 | 0 |
| A girl sketching (from Thomond Collection)... ... ... ... | 1856 ... | 367 | 10 | 0 |
| View from Richmond Hill (from Thomond Collection) ... ... | 1856 ... | 451 | 10 | 0 |
| The Mob Cap (the engraved picture) | 1856 ... | 819 | 0 | 0 |
| A girl with a bird ... ... ... | 1856 ... | 241 | 10 | 0 |
| A woody landscape ... ... ... | 1856 ... | 110 | 5 | 0 |
| The Sleeping Girl ... ... ... | 1856 ... | 157 | 10 | 0 |
| Small whole length of the Marquis of Huntley (after Van Dyck) ... | 1856 ... | 57 | 15 | 0 |
| The preceding ten at Samuel Rogers' sale. We have included the last three of them on account of their having been chosen by Samuel Rogers. | | | | |
| The Duke of Cumberland, in robes, Lord Northwick's sale ... ... | 1859 ... | 210 | 0 | 0 |
| Mrs. Hoare, nursing infant, Colonel Paget's sale ... ... ... | 1859 ... | 2677 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Mrs. Bucknell, in white dress, holding book, Colonel Paget's sale ... | 1859 ... | 378 | 0 | 0 |
| Penelope Boothby, daughter of Sir Brooke and Lady Boothby, seated in landscape, 28½in. by 24in. (painted in 1788), B. G. Windus's sale ... ... ... | 1859 ... | 1155 | 0 | 0 |
| Miss Ridge, blue ribbon in her hair, Mrs. S. John's sale ... ... | 1859 ... | 525 | 13 | 0 |
| Miss Gwatkin when a child (bought in), Mrs. S. John's sale ... ... | 1859 ... | 210 | 0 | 0 |
| Mrs. Quarrington as S. Agnes, 1771 (engraved), Riddell's sale ... | 1859 ... | 231 | 0 | 0 |
| The Braddyll Family (bought in), Smith's sale ... ... ... | 1859 ... | 1050 | 0 | 0 |
| Sir Joshua in robes, holding a book, from Thomond Collection, General Phipps's sale ... ... | 1859 ... | 222 | 12 | 0 |
| Mrs. Nesbitt, with a dove, oval, General Phipps's sale ... ... | 1859 ... | 630 | 0 | 0 |
| Contemplation—Mrs. Robinson, seated near the sea, General Phipps's sale ... ... ... | 1859 ... | 840 | 0 | 0 |
| A fancy portrait of a lady, called also Contemplation—Mrs. Stanhope, Allnutt's sale ... ... | 1863 ... | 1050 | 0 | 0 |
| Ino Squeezing the Juice of the Grape into the Mouth of Bacchus, Allnutt's sale ... ... ... | 1863 ... | 278 | 5 | 0 |
| Mrs. Hartley as a Bacchante, carrying child on her shoulders (bought in), Bentley's sale ... | 1863 ... | 1942 | 10 | 0 |
| Mrs. Lyne nursing a child (bought in), Mrs. Barwell's sale... ... | 1863 ... | 472 | 0 | 0 |
| Lady in white, blue riband in hair, seated under a tree (bought in), Butler's sale ... ... ... | 1866 ... | 336 | 5 | 0 |
| Mrs. Thrale and her Daughter, Boddington's sale... ... ... | 1866 ... | 1375 | 10 | 0 |
| Mr. Leigh and Mrs. Beckford, Ward's sale ... ... ... ... ... | 1869 ... | 840 | 0 | 0 |
| Lady Anne Windsor, 29¼ in. by 24in., Delafield's sale ... ... ... | 1870 ... | 220 | 10 | 0 |
| Portrait of himself, Earl of Dunmore's sale ... ... ... | 1870 ... | 215 | 5 | 0 |
| Master Coke as Young Hannibal, Earl of Dunmore's sale ... ... | 1870 ... | 504 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Girl and lamb, engraved (bought in), Cunningham's sale ... ... | 1870 ... | 672 | 0 | 0 |
| Mrs. Whittington, Williams's sale... | 1870 ... | 210 | 0 | 0 |
| Mrs. Twiss, Clifford's sale ... ... | 1870 ... | 231 | 0 | 0 |
| Girl reading, Palmer's sale ... ... | 1871 ... | 787 | 10 | 0 |
| Master Coke as Young Hannibal, Brooks's sale ... ... ... | 1871 ... | 399 | 0 | 0 |
| Master Hare, in landscape, painted 1788, engraved, 29in. by 24in. (now in New York Museum), Milligan's sale ... ... ... | 1872 ... | 2415 | 0 | 0 |
| Lady Galloway, 60in. by 45in., Gillott's sale ... ... ... | 1872 ... | 315 | 0 | 0 |
| Mrs. Yates, 50in. by 40in., Gillott's sale ... ... ... ... ... | 1872 ... | 315 | 0 | 0 |
| Boy holding bunch of grapes, engraved, Butterworth's sale ... | 1873 ... | 1281 | 0 | 0 |
| Felina, girl with kitten, Butterworth's sale ... ... ... | 1873 ... | 1323 | 0 | 0 |
| Masters Gawler as schoolboys, engraved, Harrison's sale ... | 1873 ... | 577 | 10 | 0 |
| Misses Paine, engraved, Graves's sale | 1873 ... | 220 | 10 | 0 |
| Mrs. Morris in white, ermine, and crimson robe, and feathers in her hair, engraved, Colonel Morris's sale ... ... ... ... ... | 1873 ... | 3622 | 10 | 0 |
| Mrs. Hartley and child, engraved, Bentley's sale ... ... ... | 1874 ... | 2520 | 0 | 0 |
| Edmund Burke, oval, Bentley's sale ... ... ... ... ... | 1874 ... | 1050 | 0 | 0 |
| Theophila Palmer, Lucas's sale ... | 1875 ... | 262 | 10 | 0 |
| Earl of Belmont, whole length, Harrison's sale ... ... ... | 1875 ... | 556 | 10 | 0 |
| Lady Belmont, whole length, Harrison's sale ... ... ... | 1875 ... | 2520 | 0 | 0 |
| Lady Gordon and her son, Christian's sale ... ... ... ... ... | 1875 ... | 357 | 0 | 0 |
| Mrs. Matthew, with spaniel, whole length, in landscape, 91in. by 57in., Wynn Ellis's sale... ... | 1876 ... | 945 | 0 | 0 |
| Babes in the Wood, Wynn Ellis's sale ... ... ... ... ... | 1876 ... | 346 | 10 | 0 |
| Nelly O'Brien, in white, crimson cushion, 30½in. by 24½in., Wynn Ellis's sale... ... ... ... | 1876 ... | 525 | 0 | 0 |
| Edmund Burke (bought in), Attenborough's sale ... ... ... | 1876 ... | 315 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Kitty Fisher as Cleopatra, grey tunic over white, cap in her left hand, 29¼in. by 24½in. ... ... | 1876 ... | 2467 | 10 | 0 |
| Felina, girl with kitten, Heugh's sale | 1877 ... | 840 | 0 | 0 |
| Masters Gawler as schoolboys, engraved, Heugh's sale ... ... | 1877 ... | 630 | 0 | 0 |
| Lady Anne Dawson as Diana, 49in. by 39in., Heugh's sale ... ... | 1878 ... | 577 | 10 | 0 |
| Masters Gawler as schoolboys, 34in. by 27in., Heugh's sale ... | 1878 ... | 336 | 0 | 0 |
| Kitty Fisher, 35in. by 27in., Munro's sale ... ... ... ... ... | 1878 ... | 737 | 0 | 0 |
| Contemplation—Mrs. Stanhope, engraved, 55½in. by 44in., Munro's sale ... ... ... ... ... | 1878 ... | 3150 | 0 | 0 |
| Dr. Hawsworth, 28in. by 24in., Munro's sale ... ... ... | 1878 ... | 210 | 0 | 0 |
| Lady Smyth and Children, engraved by Bartolozzi, 66in. by 50in., White's sale ... ... | 1878 ... | 1312 | 10 | 0 |
| Lady Wray, 1767, Dolton's sale ... | 1878 ... | 262 | 10 | 0 |
| Mrs. Burrell, white dress, blue riband in hair, under tree, with book, Cookson's sale ... ... | 1879 ... | 210 | 0 | 0 |
| The Laughing Girl, 30in. by 25in., engraved, Lord Lonsdale's sale... | 1879 ... | 1365 | 0 | 0 |
| Robinetta, 30in. by 25in., engraved, Lord Lonsdale's sale ... ... | 1879 ... | 1050 | 0 | 0 |
| Sarah Mayne, 55½in. by 44½in., 1776, Mayne's sale ... ... ... | 1881 ... | 525 | 0 | 0 |
| Robert Mayne, Bale's sale ... ... | 1881 ... | 220 | 10 | 0 |
| Mrs. Otway, in white dress, with daughter standing on sofa, engraved, 57in. by 44in., Bale's sale ... ... ... ... ... ... | 1881 ... | 1260 | 0 | 0 |
| Mrs. Gosling, standing, yellow dress, 30in. by 22in. ... ... ... | 1883 ... | 341 | 5 | 0 |
| Mrs. Gosling, Murray's sale ... ... | 1884 ... | 299 | 5 | 0 |
| Mrs. Collier as Celia Lamenting her Sparrow, engraved, 29¼in. by 24in., Sir W. Knighton's sale ... | 1885 ... | 420 | 0 | 0 |
| Dionysius Areopagita, engraved, 30in. by 25in., Bentley's sale ... | 1886 ... | 525 | 0 | 0 |
| Lady Chambers, straw hat, blue riband, 30in. by 25in., Chambers' sale ... ... ... ... ... | 1886 ... | 551 | 5 | 0 |
| The Laughing Girl, Lonsdale's sale | 1887 ... | 240 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Masters Gawler as Schoolboys, Graham's sale ... ... ... | 1887 | 2310 | 0 | 0 |
| Lady Taylor ... ... ... ... | 1888 | 570 | 0 | 0 |
| Mrs. Payne Gallwey and son, Gatton Hall sale ... ... ... ... | 1888 | 4100 | 0 | 0 |
| Frances Countess of Essex, Gatton Hall sale ... ... ... ... | 1888 | 285 | 0 | 0 |
| Charles Wentworth, second Marquis of Rockingham, Hardwick's sale | 1888 | 550 | 0 | 0 |
| Mrs. Jodrell (oval) ... ... ... | 1888 | 430 | 0 | 0 |
| Miss Jane Davison, Davison's sale ... | 1889 | 252 | 0 | 0 |
| Sir Charles H. Williams ... ... | 1889 | 220 | 0 | 0 |
| General Morgan ... ... ... | 1890 | 315 | 0 | 0 |
| Death of Dido, dated 1771 ... ... | 1890 | 420 | 0 | 0 |
| Meditation, Wells's sale ... ... | 1890 | 1155 | 0 | 0 |
| Edwin, Wells's sale ... ... ... | 1890 | 315 | 0 | 0 |
| Catherine Countess of Dartmouth ... | 1890 | 525 | 0 | 0 |
| The Marquis of Granby ... ... | 1890 | 525 | 0 | 0 |
| Meditation, Perkins's sale ... ... | 1890 | 682 | 0 | 0 |
| Lady Lepel Harvey, Normanby's sale | 1890 | 273 | 0 | 0 |
| Henry Lord Mulgrave, Normanby's sale ... ... ... ... ... | 1890 | 372 | 0 | 0 |
| Mrs. Butler, Butler's sale ... ... | 1891 | 4725 | 0 | 0 |
| Lady in large hat ... ... ... | 1891 | 294 | 0 | 0 |
| Henry Earl of Suffolk ... ... | 1891 | 840 | 0 | 0 |
| Fanny Kemble, Cavendish Bentinck's sale ... ... ... ... ... | 1891 | 2960 | 0 | 0 |
| Earl and Countess of Ely, Ely's sale | 1891 | 651 | 0 | 0 |
| Sir Patrick Blake ... ... ... | 1891 | 420 | 0 | 0 |
| Lady Sondes ... ... ... ... | 1892 | 4305 | 0 | 0 |
| Mrs. Barnard ... ... ... ... | 1892 | 320 | 0 | 0 |
| Hon. Caroline Gawler ... ... | 1892 | 315 | 0 | 0 |
| A lady ... ... ... ... ... | 1892 | 288 | 0 | 0 |
| His own portrait, 1776, Egremont's sale ... ... ... ... ... | 1892 | 294 | 0 | 0 |
| Mrs. Blake, Egremont's sale... ... | 1892 | 1050 | 0 | 0 |
| Miss F. Harford, Egremont's sale ... | 1892 | 1260 | 0 | 0 |
| Mrs. Fitzherbert ... ... ... | 1892 | 1732 | 0 | 0 |
| Penelope ... ... ... ... | 1892 | 430 | 0 | 0 |
| Lady Burke ... ... ... ... | 1893 | 446 | 0 | 0 |
| Lady Caroline Price, Price's sale ... | 1893 | 3885 | 0 | 0 |
| Countess Waldegrave, Revelstoke's sale ... ... ... ... ... | 1893 | 388 | 0 | 0 |
| The second Marquis of Rockingham, Mildmay's sale ... ... ... | 1893 | 693 | 0 | 0 |
| Mr. and Mrs. G. Wentworth, Onslow's sale ... ... ... ... ... | 1893 | 304 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady Betty Delmé, Delmé's sale ... | 1894 | ...11550 | 0 | 0 |
| Hon. Miss Monckton ... ... ... | 1894 | ... 7875 | 0 | 0 |
| Miss Whitebread ... ... ... | 1894 | ... 1575 | 0 | 0 |
| Duchess of Leinster ... ... ... | 1894 | ... 525 | 0 | 0 |
| Lady Conolly ... ... ... ... | 1894 | ... 225 | 0 | 0 |
| Mrs. Mathew, Montrose's sale ... | 1894 | ... 4620 | 0 | 0 |
| Mrs. Pownall, Montrose's sale ... | 1894 | ... 630 | 0 | 0 |
| Girl and doe, Montrose's sale ... | 1894 | ... 535 | 0 | 0 |
| Nelly O'Brien, Gibbons's sale ... | 1894 | ... 703 | 0 | 0 |
| Duchess of Gloucester, Gibbons's sale | 1894 | ... 315 | 0 | 0 |
| Nelly O'Brien (copy), Montrose's sale | 1894 | ... 325 | 0 | 0 |
| Mrs. Franks ... ... ... ... | 1895 | ... 200 | 0 | 0 |
| A shepherd, Clark's sale ... ... | 1895 | ... 336 | 0 | 0 |
| Lady Melbourne, Price's sale ... | 1895 | ... 2415 | 0 | 0 |
| Mrs. Angelo, Price's sale ... ... | 1895 | ... 630 | 0 | 0 |
| Kitty Fisher, Price's sale ... ... | 1895 | ... 1365 | 0 | 0 |
| His own portrait, Price's sale ... | 1895 | ... 1102 | 0 | 0 |
| Anthony Charmier, Price's sale ... | 1895 | ... 472 | 0 | 0 |
| Mrs. Damer, Price's sale ... ... | 1895 | ... 2310 | 0 | 0 |
| Countess Rothes, Price's sale ... | 1895 | ... 1743 | 0 | 0 |
| Admiral Hood ... ... ... ... | 1895 | ... 546 | 0 | 0 |
| Mrs. Turner ... ... ... ... | 1895 | ... 236 | 0 | 0 |
| Captain Winter ... ... ... | 1895 | ... 761 | 0 | 0 |
| Lady Smyth and children, Montrose's sale ... ... ... ... ... | 1895 | ... 5040 | 0 | 0 |
| Mrs. Pownall, Montrose's sale ... | 1895 | ... 1627 | 0 | 0 |
| Lady Chambers, Seymour's sale ... | 1896 | ... 829 | 10 | 0 |
| Hon. Mary Monckton (see 1894), Sir Julian Goldsmid's sale ... | 1896 | ... 7875 | 0 | 0 |
| Mrs. Mathew, Sir Julian Goldsmid's sale ... ... ... ... ... | 1896 | ... 4200 | 0 | 0 |
| Barbara Countess of Coventry, Sir Julian Goldsmid's sale ... ... | 1896 | ... 3990 | 0 | 0 |
| In water-colours: | | | | |
| Children, Dr. Percy's sale ... ... | 1890 | ... 26 | 5 | 0 |

**Rhodes (John).**—B. Leeds, 1809; D. Leeds, December, 1842: S. his father; P. rural scenes and cattle. He was the son of Joseph Rhodes, who practised at Leeds as a painter for nearly half a century, and died there in 1854. John became an artist against the wish of his friends, and was, therefore, to a great extent self-taught. He painted scenes in rustic life and cattle with great fidelity; and between 1832 and 1842 exhibited of pictures classed as "domestic," nine at the Royal Academy and four at the British Institution. His success induced him to move

to London; but, unfortunately, his eyesight became affected by overwork, and bad health obliged him to return to Leeds, where he died. Some very pleasing pictures by him were shown at the Great Exhibition in his native place in 1868.

**Ribalta (Francisco de).**—B. Castellon de la Plana, near Valencia, between 1550 and 1560; D. Valencia, buried 14th January, 1628; S. ——; P. history. Ribalta studied in the school of a painter at Valencia, and became enamoured of his master's daughter. As her father thought he was not sufficiently skilful to marry, Ribalta sought improvement in Italy. Here he appears to have studied the works of Raphael and the Carracci. At the end of three or four years he returned to Spain to claim his bride, and, her father being absent when he arrived, Ribalta finished a picture he found on his master's easel so much to the latter's satisfaction, that he declared whoever had finished it should marry his daughter, and "not that bungler Ribalta"; and on being informed who had done the work, as may be imagined, he consented very readily to Ribalta becoming his son-in-law. Ribalta was soon fully employed at Valencia in painting pictures for various churches, and produced among others his grand "Last Supper" for the College of Corpus Christi there. He was most industrious; in Cean Bermudez's "Dictionary" the list of his works occupies six pages. There are many fine examples of his paintings at Valencia; they are remarkable for their composition, knowledge of anatomy, noble figures, and general grandeur. They seldom appear at sales; but in that of Marshal Soult, a "Last Supper" by Ribalta produced £85.

**Ribalta (Juan de).**—B. Valencia, 1597; D. Valencia, buried 10th October, 1628; S. his father; P. history and portraits. He was the son of Francisco de Ribalta, and at the early age of eighteen painted "The Crucifixion," which is now one of the finest pictures in the Museum at Valencia. His works bear so close a resemblance to those by his father, that it is often difficult to decide by whom any of them was painted. Besides historical subjects, Juan painted many portraits, of which there was one series that consisted of thirty-one, and included that of Rodrigo Borgia, afterwards Pope Alexander VII. Juan de Ribalta also wrote poetry, and his talents were praised by Lopez de Vega. One of his more remarkable pictures represents "S. Francis of Assisi Awakened in the Night by the Music of Angels' Lutes." Juan only survived his father for a few months.

**Ribera** (**Josef** or **Jusepe**), called Lo Spagnoletto.—B. **Xativa**, near Valencia, 12th January, 1588; D. Naples, 1656; S. **Francisco de Ribalta**; P. history and portraits. The parents of this celebrated painter were poor, and yet destined him to enter one of the learned professions. They sent him to the University of Valencia; but he preferred the school of Francisco de Ribalta, the painter, to those of the University. He must have made very rapid progress in painting, for he was so young when he arrived at Rome that he was known among his fellow-students as "Lo Spagnoletto" (the little Spaniard), and had at first to depend for a livelihood upon their assistance. Despite all difficulties he pursued his studies with unfailing energy. The works of Raphael and Annibale Carracci, and those of Correggio at Parma were in succession the models from which he endeavoured to improve his own. When he returned to Rome the strong if exaggerated style of Caravaggio was so much in fashion that Ribera was obliged to adopt it to some extent (if he did not study under that master), and, when he afterwards removed to Naples, to choose those terrible subjects which were most admired by his countrymen. There he married the daughter of a rich picture-dealer, and found powerful patrons in the Viceroy, the Duke of Ossuna, and his successors.

Many of Ribera's pictures were sent to Spain. Even now, when they have been dispersed all over Europe, there are about sixty in the Museum at Madrid, and it is there that the correctness of his drawing and the richness of his colouring may be duly appreciated. It is impossible to determine now what share he had in the doings of the Cabal at Naples, which used every means to drive other artists from that place; but the strength of it appears to have ceased with the death of Caracciolo in 1641, although Ribera did not die until 1656. It must also not be forgotten that Ribera was elected a member of the Academy of S. Luke at Rome in 1630, and received Velasquez in a friendly manner when the latter visited Naples in that year. Ribera was decorated by the Pope in 1644 with the order of the "Abito di Cristo." Moreover, it is certain that Ribera died rich and honoured at Naples, and that the story of his only daughter's having left him is not true, as he had five children, two of them girls, one of whom married Don Tomasso Manzano, who held an appointment in the War Office. Maria Rosa, the elder daughter, painted and sat occasionally to her father as a model.

Ribera etched twenty-six plates. One of the most generally

known, "The Martyrdom of S. Bartholomew," is dated 1606, when Ribera was only eighteen. His chief scholars were Luca Giordano and Salvator Rosa. He painted a great number of pictures. Most of the finest of them are now in churches or museums. The following have been offered at auctions:

| | | £ | s. | d. |
|---|---|---|---|---|
| The Deposition... ... ... ... | 1792 ... | 110 | 15 | 0 |
| Pharaoh's Baker and Butler in Prison, Earl of Bessborough's sale ... ... ... ... ... | 1801 ... | 157 | 10 | 0 |
| Four Philosophers, one his own portrait (bought in) ... ... | 1811 ... | 210 | 0 | 0 |
| S.. Sebastian and female figures, one extracting arrow, the other with unguent, from Duke of San Pietro's collection (probably bought in)... ... ... ... | 1811 ... | 3150 | 0 | 0 |
| A figure of Joseph, Lord Radstock's sale ... ... ... ... ... | 1826 ... | 228 | 0 | 0 |
| Sainte Famille au repos, Las Murismas's sale ... ... ... ... | 1843 ... | 160 | 0 | 0 |
| Un Levite, Fesch's sale ... ... | 1847 ... | 8 | 0 | 0 |
| Sainte Famille, King of Holland's sale ... ... ... ... ... | 1850 ... | 700 | 0 | 0 |
| A Philosopher, Louis Philippe's sale | 1852 ... | 120 | 0 | 0 |
| Assumption of the Virgin, Louis Philippe's sale ... ... ... | 1852 ... | 200 | 0 | 0 |
| Multiplication des Pains, Pourtales-Gorgier's sale ... ... ... | 1865 ... | 120 | 0 | 0 |
| S. Jerome, Pourtales-Gorgier's sale... | 1865 ... | 75 | 0 | 0 |
| L'Immaculée Conception, Salamanca's sale ... ... ... | 1875 ... | 245 | 0 | 0 |

**Ricamatore.**—*See* **Giovanni da Udine.**

**Ricci.**—There have been about a dozen Italian painters of this name. Among them the more remarkable were:

**Ricci (Antonio)**, called Barbalunga.—B. Messina, 1600; D. Messina, 1649; S. Domenichino; P. history and portraits. Antonio Ricci was one of the best, if not the best, pupil of Domenichino, and some of his pictures, of which there are several in Sicily, might pass as being by his master, so much beauty is there in the figures and elegance in their attitudes.

**Ricci (Camillo).**—B. Ferrara, 1580; D. Ferrara, 1618; S. Ippolito Scarsello; P. history and portraits. His master, "Lo

Scarsellino," had so high an opinion of the talents of Camillo that he said, if his pupil had been born first, he should have chosen him as his master. Camillo's principal works are at Ferrara; they are much in the same style of those of Lo Scarsellino.

**Ricci (Giovanni Battista)**, called **Da Novara.**—B. Novara, 1545; D. Rome, 1620; S. Lanini; P. history and portraits. He was the brother-in-law of Lanini, and received from him instruction in painting; and having gone while young to Rome, studied under Raffaellino da Reggio. G. B. Ricci was employed by Sixtus V. in the Quirinal, and by Clement VIII. in S. Giovanni Laterano. Orlandi says that he engraved.

**Ricci (Marco).**—B. Belluno, 1680; D. Venice, 1729; S. his uncle; P. history, landscapes, and perspective views. He was the nephew of Sebastian Ricci, and came to England in 1710. Many of his works are in this country, and he etched a number of plates which were published at Venice in 1730.

Landscapes and views of ruins by Marco have usually produced about £5 each at sales, but at the Duke of Marlborough's sale in 1886, four lots, each consisting of two landscapes (river scenes, with cattle), 20in. by 26in., produced respectively £147, £84, £89, and £136 10s.

**Ricci (Sebastian).**—B. Cividale di Belluno, 1662; D. Belluno, 1734; S. Federigo Cervelli; P. history and portraits. At twenty Sebastian went to Bologna, and was employed by the Duke of Parma at Piacenza. Afterwards he studied in Rome and several of the other great cities of Italy. He was subsequently invited by the King of Rome to Vienna, and employed in decorating the palace at Schoenbrunn. After his return to Venice, Sebastian Ricci came to England to join his nephew Marco. There he was employed to paint the chapel at Bulstrode, the hall and ceilings in Burlington House, and the altar-piece of Chelsea Hospital. He remained in England ten years, and painted in many of the country houses of the nobility. Some of his best works are at Hampton Court.

Pictures by Sebastian Ricci have produced at sales from £20 to £50, but a Holy Family by him produced, at Bryant's sale in 1865, £107 2s.

**Ricciarelli.**—*See* **Volterra.**

**Riccio (Domenico)**, called Brusasorci.—B. Verona, 1494; D. Verona, 1567; S. Giolfino; P. history. He studied the work of Titian and Giorgione, was a great painter in fresco, and might

justly be termed the Titian of his school. He acquired the nickname of "Rat-burner," probably not because he burned them alive, but from having invented some poison for them.

**Riccio (Felice),** also called Brusasorci.—B. Verona, 1540; D. Verona, 1605; S. his father; P. history and portraits. He was the son of Domenico, painted in oil in a very pleasing manner, and excelled in Madonnas, children and angels. His sister Cecilia was also a good painter of portraits, and their brother Giovanni Battista painted history and portraits. There is in Paris a beautiful Holy Family by Felice, which was long attributed to Paolo Veronese.

**Riccio (Maestro).**—*See* **Neroni.**

**Richardson (Jonathan).**—B. 1665; D. London, 28th May, 1745; S. Riley; P. portraits. He was articled to a scrivener for six years, at the end of which he became a pupil of Riley, and, later, married that artist's niece. He had a fair reputation as a painter even when Kneller and Dahl were alive, and afterwards ranked with Jervas. His portraits appear to have been good likenesses. He etched a few. Richardson published several books, which are of little use now, except "The Account," in which he was assisted by his son. It gives the places where many famous pictures were to be seen about 1722, but which have since been removed elsewhere. He had formed a valuable collection of drawings, which were sold in February, 1747, and produced £2060. Hudson, who married one of this artist's daughters, purchased many of them.

Portraits by J. Richardson have usually been sold for a few pounds, but that of Horace Walpole, in a blue dress, was bought in at the Strawberry Hill sale in 1842, at £105.

**Richardson (Thomas Miles).**—B. Newcastle-on-Tyne, 15th May, 1784; D. Newcastle-on-Tyne, 7th March, 1848; self-taught; P. landscapes. Having a natural turn for drawing and mechanics, it was intended that he should be apprenticed to an engraver, but owing to his father's death the trade was changed to that of a cabinet-maker and joiner. Although he suffered much from ill-treatment by his master, Thomas spent all the time he had to himself in drawing. In 1806, on the death of his father, who was master of S. Andrew's Grammar School at Newcastle, Thomas was appointed his successor, but for the five years during which he held that position, he never ceased to

study painting as a recreation. Ill health having obliged him to leave Newcastle, he came on board a trading vessel to London. Passing one day along the Strand, he observed in a window a drawing by David Cox, and as he did not possess the 20 guineas necessary to buy it, he studied it through the window for a full hour. In after-life he said that this picture, which he would then gladly have purchased if he could have found it, decided his future career.

Richardson's health having improved, he returned to Newcastle, and, after practising as a drawing-master for seven years, he gave that up to devote all his time to the profession of a painter. His first picture of any size was a "View of Newcastle from Gateshead Fell," which was purchased by the Corporation of the town. He also exhibited in London, between 1822 and 1847, thirteen landscapes at the Royal Academy, twenty-four at the British Institution, and nineteen in Suffolk Street, and was a member of the New Water-Colour Society. In conjunction with Mr. Dixon and Mr. M. A. Richardson, he published some numbers (which remained incomplete) of works illustrated by scenes in the neighbourhood of Newcastle and on the Scottish Borders.

As a landscape-painter in water-colours, T. M. Richardson enjoyed a good reputation, and his works have sold at high prices. In a list of about seventy the prices paid at auction vary from £30 9s. for "Bellaggio, Como," 14in. by 39in., at Farrer's sale in 1859, to £315 for "Como," at Wyatt's sale in 1876. Those which have produced £100 and upwards are named hereunder:

| | | £ | s. | d. |
|---|---|---|---|---|
| Como, 16in. by 24in. (bought in), Langton's sale ... ... ... | 1862 ... | 252 | 0 | 0 |
| Borrowdale, Bowdin's sale ... ... | 1865 ... | 207 | 18 | 0 |
| Oberwesel (bought in) ... ... | 1865 ... | 105 | 0 | 0 |
| Amalfi, Bigg's sale ... ... ... | 1867 ... | 178 | 10 | 0 |
| Ragusa, Bigg's sale ... ... ... | 1867 ... | 100 | 16 | 0 |
| Bridge at Badia, Bigg's sale... ... | 1867 ... | 100 | 16 | 0 |
| Amalfi ... ... ... ... ... | 1872 ... | 178 | 10 | 0 |
| Dieci Miglia ... ... ... ... | 1872 ... | 168 | 0 | 0 |
| Cosenza ... ... ... ... ... | 1872 ... | 168 | 0 | 0 |
| Roveredo ... ... ... ... | 1872 ... | 165 | 0 | 0 |
| Mont Blanc ... ... ... ... | 1872 ... | 137 | 11 | 0 |
| The preceding five in Dr. Twiss's sale | | | | |
| Amalfi ... ... ... ... ... | 1874 ... | 210 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Roveredo ... ... ... ... | 1874 ... | 278 | 5 | 0 |
| Como, Wyatt's sale ... ... ... | 1876 ... | 315 | 0 | 0 |
| Ardconnel Castle, Rucker's sale ... | 1876 ... | 126 | 0 | 0 |
| Bay of Naples, Poole's sale ... ... | 1877 ... | 161 | 14 | 0 |
| Horseshoe Bay, Isle of Wight, Poole's sale ... ... ... | 1877 ... | 110 | 5 | 0 |
| Road to Tivoli, 26in. by 40in., Knowles's sale ... ... ... | 1877 ... | 204 | 15 | 0 |
| Menaggio, Romilly's sale ... ... | 1878 ... | 105 | 0 | 0 |
| Sperlenza, Romilly's sale ... ... | 1878 ... | 105 | 0 | 0 |
| Black Mount, Birch's sale ... ... | 1878 ... | 283 | 10 | 0 |
| Sorrento, Birch's sale... ... ... | 1878 ... | 310 | 0 | 0 |
| Glencoe, Roberts's sale ... ... | 1881 ... | 236 | 5 | 0 |
| Road to Tivoli (bought in), Arbuthnot's sale ... ... ... ... | 1882 ... | 173 | 5 | 0 |
| Beal ac Nambo (bought in), Campbell's sale ... ... ... | 1883 ... | 178 | 15 | 0 |
| Rumbling Bridge, Campbell's sale ... | 1883 ... | 168 | 0 | 0 |
| The Bay of Baie, Robinson's sale ... | 1883 ... | 136 | 10 | 0 |
| Loch Morlich, Mrs. Morrison's sale... | 1884 ... | 147 | 0 | 0 |
| Road to Tivoli, Arbuthnot's sale ... | 1884 ... | 107 | 2 | 0 |
| Vesuvius, 25½in. by 38½in., Goss's sale ... ... ... ... ... | 1885 ... | 157 | 10 | 0 |
| An Italian lake, Schlotel's sale ... | 1885 ... | 110 | 5 | 0 |
| Ragusa, Webster's sale ... ... | 1890 ... | 152 | 0 | 0 |
| Bridge of Badia, Arno, Webster's sale ... ... ... ... ... | 1890 ... | 152 | 0 | 0 |
| Scene on Loch Katrine, Latrobe Bateman's sale ... ... ... | 1890 ... | 262 | 0 | 0 |
| Ulleswater ... ... ... ... | 1890 ... | 138 | 0 | 0 |
| Durham ... ... ... ... ... | 1890 ... | 140 | 0 | 0 |
| Looking toward Glencoe ... ... | 1890 ... | 367 | 0 | 0 |
| Evening—Loch Awe ... ... ... | 1890 ... | 231 | 0 | 0 |

**Richter (Henry J.).**—B. 1772; D. London, 8th April, 1857; S. ——; P. domestic subjects, portraits, and landscapes. There have been many German artists of this name, and Henry J. is said to have been of German extraction. He exhibited, between 1788 and 1848, twenty portraits at the Royal Academy, four at the British Institution, and three in Suffolk Street. Among his best-known works are "The Tight Shoe" and "The School in an Uproar," which were engraved. He painted both in oil and in water-colours.

**Riedinger (Johann Elias).**—B. Ulm, 1695; D. Augsburg; S. C. Resch; P. animals and landscapes. This artist was one of

the best painters of animals of his time, especially of stags. He was assisted by his son, Martin Elias, and his brother-in-law, J. G. Seuter. There is a capital "Stag-hunt" by him at Cassel. He also executed some very spirited etchings.

**Rigaud (Hyacinthe).**—B. Perpignan, 20th July, 1659; D. Paris, 29th December, 1743; S. Pezet and Ranc; P. history and portraits. The grandfather and father of this celebrated portrait-painter were artists. After studying at Montpellier, he passed some time at Lyons, and arrived at Paris in 1681. Acting under the advice of Lebrun, he gave up the idea of going to Italy with a view to painting history, and devoted his attention exclusively to portraits. In that department of art he rose to the highest rank, even the studied nobleness of the attitude of the persons he represented being in accordance with the manners of his time. His portraits are said to have been excellent likenesses. Some of them (such as the portrait of Bossuet, now in the Louvre, and engraved by Drevet) will always do honour to the French school of painting.

Rigaud was admitted into the Academy in 1700, although not received as a painter of history until 26th May, 1742. The two pictures which earned him these honours were the portrait of the sculptor Martin van der Bogaert (called Desjardins), and "The Martyrdom of S. Andrew." Both are now in the Louvre. In 1727 Rigaud was made a Knight of the Order of S. Michael. He only exhibited once at the Salon. He had a brother Gaspard, who was also a painter.

Since 1756 portraits by Hyacinthe Rigaud have been sold at prices varying from £4 for one of Louis XIV. at De Tallard's sale in that year, to £240 at a sale in 1886, for a portrait piece. The most interesting among them have been:

| | | £ | s. | d. |
|---|---|---|---|---|
| Jabach, the Collector, La Live de Jully's sale... ... ... ... | 1770 ... | 37 | 0 | 0 |
| Jacques Benigne Bossuet, full length, in robes, 87in. by 60in., engraved by Drevet, G. Crawford's sale ... | 1820 ... | 200 | 0 | 0 |
| His own portrait, G. Crawford's sale ... ... ... ... ... ... | 1820 ... | 10 | 0 | 0 |
| La Duchesse de Bourgogne, a young girl in artistic dress, and two dogs, 83in. by 59in., G. Crawford's sale ... ... ... ... | 1820 ... | 17 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Regent Duc d'Orléans, background battle by Parrocel, Taylor's sale ... ... ... | 1823 ... | 23 | 2 | 6 |
| La Comtesse de la Briffe as Ceres, engraved by Drevet, 53in. by 40in., Bernal's sale ... ... | 1855 ... | 42 | 0 | 0 |
| Maréchal Vauban, engraved, 49in. by 36½in., Bernal's sale ... ... | 1855 ... | 43 | 0 | 0 |
| Maréchal Foix, 50in. by 37in., Duke of Hamilton's sale ... ... | 1882 ... | 215 | 0 | 0 |
| Portrait piece ... ... ... ... | 1886 ... | 240 | 0 | 0 |

**Righolz** or **Rigoults.**—*See* **Thielen.**

**Riley** (**John**).—B. Bishopsgate, London, 1646; D. London, 1691; S. Soest and Fuller; P. portraits. He was the son of the Lancaster Herald, who was likewise Record-keeper at the Tower. Riley, notwithstanding his undoubted talent, being a timid man and easily discouraged, did not rise into notice until after the death of Sir Peter Lely. Chiffinch was then persuaded to sit to him, and the portrait induced Charles II. to sit himself to Riley. He also painted James II. and his Queen, and he was appointed painter to William III. Riley was undoubtedly one of the best painters of portraits of men in his time. There are good examples of his work in the National Portrait Gallery, at Hampton Court, and in old family collections. Riley studied the works of Van Dyck, and drew and coloured well. His execution was also less heavy than that of most of his contemporaries. Jonathan Richardson, who was his pupil, married his master's niece, and inherited many of his pictures.

Pictures by Riley have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Head of John Dryden, Earl of Bessborough's sale ... ... ... | 1801 ... | 10 | 10 | 0 |
| Portrait of Dean Swift, Marquis of Lansdowne's sale ... ... ... | 1806 ... | 1 | 16 | 0 |
| Oval portrait of Sir Edmund Waller, Marquis of Lansdowne's sale ... | 1806 ... | 3 | 12 | 0 |

**Rincon** (**Antonio**).—B. Guadalajara, Spain, 1446; D. 1500; S. probably Ghirlandajo; P. history and portraits. He is said to have studied in Italy, although he lived usually at Toledo. Rincon was the first Spanish painter who discarded the old Gothic style. Ferdinand and Isabella appointed him their painter, and gave him the Order of Santiago; until the invasion of Spain by the French and the usurpation of Joseph, their portraits, by

Rincon, hung over the high altar of the Church of S. Juan de los Reyes at Toledo. Antonio Rincon left a son, Fernando, who was his scholar, and who is mentioned in accounts of 1518 at Toledo.

**Ring.**—There were two German painters of this name, father and son, who worked in the sixteenth century. They were both born at Munster, where is a picture by the father, Ludger Zum, representing "Christ and the Virgin Interceding with the Father." Ludger is supposed to have died about 1538. His son, Hermann Tom, died about 1546. There is a "Resurrection of Lazarus" by him in Munster Cathedral. Although the Rings' works show traces of the Italian taste, especially in the architecture, they are painted in the old German style, and highly finished.

**Rippingille (Edward Villiers).**—B. King's Lynn, 1798; D. Swan Village, near Birmingham, 22nd April, 1859; self-taught; P. figures. He was the son of a farmer, and exhibited his first picture, "Enlisting," at the Royal Academy in 1813; his address was then Bristol. In all, between 1813 and 1857, he exhibited forty-one pictures at the Royal Academy, nineteen at the British Institution, and twelve in Suffolk Street. Many of them illustrated English rural scenes and manners. In 1837 Rippingille went to Italy, and he sent from Rome in the following year his "Father and Son, Calabrian Shepherds." He was again in Rome in 1841. Between 1837 and 1846 the subjects of his pictures were mostly Italian, after which he returned to English scenes up to 1857. In 1843 he gained one of the prizes at the Cartoon Exhibition in Westminster Hall. He was also a contributor to several periodicals, wrote poetry, and lectured on the Fine Arts.

**Rivalz** or **Rivalz.**—Of this family of distinguished artists the first was Jean Pierre, of La Bastide d'Anjou, who settled at Toulouse. They were the principal painters of what was known as the School of Toulouse in the seventeenth and eighteenth centuries, but which had existed long before their time.

**Rivalz (Antoine).**—B. Toulouse, 6th March, 1667; D. Toulouse, 7th December, 1735; S. his father; P. history and portraits. He was the son of Jean Pierre, and his father's intention was that he should become a priest; but his strong inclination for art led to his being sent to study it in Paris and Italy. While at Rome he carried off a prize in the Academy of S. Luke, and was

crowned in the capital by Cardinal Albani. His father having died in 1706, he returned to Toulouse, where he succeeded Jean Pierre as painter to the city. There he induced the authorities to found a school of art, which produced some good painters, and in 1750 was made a Royal Academy.

The works of Antoine Rivalz were much prized by his contemporaries, but they are little known out of Toulouse. He engraved, and the celebrated designer, Raymond de la Fage, studied under him.

**Rivalz (Jean Pierre).**—B. La Bastide d'Anjou, Languedoc, 1625; D. Toulouse, 1706; S. Fredeau; P. history, portraits, and architecture. He was some years in Rome, where it is said Poussin employed him to paint the architecture in some of his pictures. On his return to Toulouse, in 1680, he was made architect and painter to the city, and subsequently engineer for the province of Languedoc. His principal painting, "La Fondation d'Ancyre par les Tectosages," has perished, but a copy of it, made by his son Antoine, is preserved in the Museum at Toulouse.

This artist's grandson, Pierre, succeeded his father, Antoine, in his employments at Toulouse. His cousin, Barthélemy Rivalz, was rather an engraver than a painter.

**Rizzo (Francesco),** called Rizzo Santa Croce—B. S. Croce, ——; D. S. Croce, 1530; S. Carpaccio; P. history and portraits. There is in Paris a "Marriage of the Virgin" by this master, and an "Adoration of the Magi" at Berlin is attributed to him.

**Robert.**—There were about a dozen French painters of this name, of whom the most noted was:

**Robert (Hubert).**—B. Paris, 1733; D. Paris, 1808; S. Natoire; P. buildings and ruins. Robert was to have become a priest, but his passion for art led him to be a painter. He studied for twenty years in Rome, where he was intimate with Fragonard, and was admitted into the French school, at that time under the direction of Natoire. Robert returned to France in 1766, was elected a member of the Academy and councillor, and received the appointments of keeper of the king's pictures and designer for the Royal gardens. The Revolution deprived him of all these honours, and for ten months his life was in danger; he only escaped death at last through another man of the same name

being executed by mistake for him. It is said, however, that during his long imprisonment he never ceased to cultivate his art, even under the most adverse circumstances.

Robert's works are excellent of their kind, as they are skilfully composed, the distribution of light and shade is effective, and the colouring is good. They are seldom offered at sales in England; but at Paris they have often been disposed of at high prices, *e.g.*:

| | | £ | s. | d. |
|---|---|---|---|---|
| Un temple et une arcade, Choiseul's sale ... ... ... ... ... | 1772 ... | 80 | 0 | 0 |
| Deux tableaux d'architecture, Conti's sale ... ... ... ... ... | 1777 ... | 90 | 0 | 0 |
| Paysage avec architecture, Calonne's sale ... ... ... ... ... | 1788 ... | 36 | 0 | 0 |
| Ruines de l'ancienne Rome, Boitelle's sale ... ... ... ... ... | 1866 ... | 56 | 0 | |
| Quatre panneaux provenant de l'Hôtel de la Trillière, Reiset's sale ... ... ... ... ... | 1870 ... | 480 | 0 | 0 |

**Robert (Louis Léopold).**—B. Chaud de Fonds, 1794; D. Venice, 1835; S. David and Gros; P. portraits and historical landscapes. He learned to engrave under Girardet, but after 1816 devoted all his time to painting. He went to Rome in 1818, but returned to Paris in 1831. In 1832 he again went to Italy, and visited Florence and Venice, in which latter city he killed himself. Louis Robert's style of art is severe yet graceful. Among his principal works may be cited: "Les Moissonneurs," and "Retour de la Fête de la Madone de l'Arc," both in Paris; and "Une Femme de Procida avec son Enfant," at Munich.

**Roberti (Ercole de').**—*See* **Grandi.**

**Roberts (David).**—B. Stockbridge, near Edinburgh, 24th October, 1796; D. London, 25th November, 1864; self-taught; P. landscapes and figures. Roberts was the son of parents in a very humble position in life, but they gave him a good education, and he was apprenticed to a decorator and house-painter in Edinburgh. He served seven years, and acquired great dexterity in painting with simple pigments, the use of which he retained when he applied himself to painting easel pictures. In 1820 he was employed in scene-painting at Glasgow and Edinburgh, and in 1822 at Drury Lane in London. Roberts was, however, ambitious to do more than that, and in 1820 and 1821 he sent pictures to the Edinburgh Exhibition. He exhibited also in London in 1824,

and between that year and 1864 had 101 landscapes at the Royal Academy, thirty-two at the British Institution, and forty-six in Suffolk Street.

Roberts was one of the foundation members of the Society of British Artists in Suffolk Street, and its President in 1831. In the year 1824 he commenced his travels on the Continent, where he so often found subjects for his pictures. With the exception of Russia, he appears to have visited every country in Europe, several in Africa, and also Asia Minor. From each he brought home a rich harvest of sketches or pictures, and he published lithographic reproductions of many of them. His last works were subjects such as "London from the River Thames," but his sudden death (he was seized with apoplexy in the street and died the same night) prevented his completing the series of such subjects which he had intended to paint.

Roberts was generally peculiarly happy in the picturesque treatment of every subject he undertook to paint, and his groups of figures were always well chosen and well placed; yet he was no less skilful in fixing the attention of the spectators on the principal object. He worked in oil and in water-colours with equal success, and was elected an Associate of the Royal Academy in 1839 and an Academician in 1841. In 1842 he was entertained at a banquet in Edinburgh, and in 1858 received the freedom of that city. Roberts was also one of the commissioners for the Great Exhibition of 1851, and he realised a very comfortable fortune by his pictures and publications, although for some of the former he did not receive one-quarter of the prices for which they have since been sold. A member of several foreign academies, he must have been a most indefatigable worker, for there were in the sale by his executors 1040 lots, which produced altogether £16,425 17s. Upwards of 200 pictures by Roberts have been sold by auction in London since 1838, the prices varying from £47 5s., paid for "The Civic Procession of 1838," to £1911 for "Interior of S. Stephen's, Vienna," at Davis's sale in 1865. The majority have produced £200 and upwards: those which have fetched £300 or more are here enumerated:

| | | £ | s. | d. |
|---|---|---|---|---|
| Baalbec, Knott's sale ... ... ... | 1845 ... | 378 | 8 | 0 |
| Interior of S. Jacques, Antwerp, Rucker's sale ... ... ... | 1852 ... | 357 | 0 | 0 |
| Interior of Temple at Edfou, Louis Philippe's sale ... ... ... | 1853 ... | 378 | 0 | 0 |
| | | 2 | 1 | 2 |

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Helena at Bethlehem, Louis Philippe's sale ... ... ... | 1853 ... | 483 | 0 | 0 |
| Interior of Mosque at Cordoba, Louis Philippe's sale ... ... ... | 1853 ... | 315 | 0 | 0 |
| High Altar, Cathedral, Seville, Louis Philippe's sale ... ... ... | 1853 ... | 315 | 0 | 0 |
| Chapel of S. Jean at Caen ... ... | 1857 ... | 315 | 0 | 0 |
| Rouen Cathedral, Morgan's sale ... | 1858 ... | 367 | 10 | 0 |
| The Island of Philæ, Morgan's sale... | 1858 ... | 441 | 0 | 0 |
| Interior of Westminster Abbey, Shrine of Edward, Lord Northwick's sale... ... ... ... | 1859 ... | 330 | 15 | 0 |
| The Piazza of S. Mark, Venice, 1860, 28in. by 45in., Agnew's sale ... | 1861 ... | 472 | 10 | 0 |
| Temple at Edfou, Flatow's sale ... | 1861 ... | 409 | 10 | 0 |
| Jerusalem ... ... ... ... | 1861 ... | 399 | 0 | 0 |
| Interior of S. Miguel, Xeres, 29¾in. by 24¾in. ... ... ... ... | 1863 ... | 598 | 10 | 0 |
| Tyre, 22½in. by 44½in.... ... ... | 1863 ... | 367 | 10 | 0 |
| Sidon ... ... ... ... ... | 1863 ... | 378 | 0 | 0 |
| Street in Cairo, 29¾in. by 24½in. (see 1866) ... ... ... ... | 1863 ... | 530 | 5 | 0 |
| Karnac, 55¾in. by 43in. ... ... | 1863 ... | 336 | 0 | 0 |
| Baalbec, 61in. by 51in. ... ... | 1863 ... | 787 | 10 | 0 |
| Interior of S. Gomar, Lierre, 47½in. by 36¼in. ... ... ... ... | 1863 ... | 1438 | 10 | 0 |
| The preceding seven at Bicknell's sale. | | | | |
| The Roman Forum (exhibited British Institution), Herbert's sale ... | 1864 ... | 320 | 5 | 0 |
| Interior of Cathedral, Threlfall's sale ... ... ... ... ... | 1864 ... | 336 | 0 | 0 |
| Ruins of Elgin Cathedral, Threlfall's sale ... ... ... ... ... | 1864 ... | 351 | 15 | 0 |
| Piazza di S. Marco, Venice, 1851 (bought in), McArthur's sale ... | 1864 ... | 1050 | 0 | 0 |
| High Altar, Seville Cathedral (bought in), Morby's sale ... ... ... | 1864 ... | 945 | 0 | 0 |
| Mont S. Michel, Normandy, 45in. by 27in. (bought in), Hayward's sale ... ... ... ... ... | 1864 ... | 315 | 0 | 0 |
| Gate of the Zancarron, Cordoba, 54in. by 36in. (bought in), Knowles's sale ... ... ... ... ... | 1865 ... | 714 | 0 | 0 |
| Maria della Salvi, Venice, 44½in. by 27in., Wallis's sale ... ... | 1865 ... | 583 | 16 | 0 |
| Surprise of the Caravan, Davis's sale | 1865 ... | 840 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Interior of S. Stephen's, Vienna, Davis's sale ... ... ... | 1865 ... | 1911 | 0 | 0 |
| Jerusalem (see 1861), Flatow's sale... | 1866 ... | 315 | 0 | 0 |
| Street in Cairo (see 1878), 29¾in. by 24½in., Fletcher's sale ... ... | 1866 ... | 645 | 15 | 0 |
| Mont S. Michel, Normandy ... ... | 1866 ... | 316 | 1 | 0 |
| Karnac, Somes's sale ... ... ... | 1867 ... | 346 | 10 | 0 |
| S. Mark's Quay, Venice, Horne and Murray's sale ... ... ... | 1867 ... | 472 | 10 | 0 |
| Tomb of the Scaligers, Bigg's sale ... | 1868 ... | 393 | 15 | 0 |
| Jerusalem, from the road to Bethany (bought in), Earl of Warwick's sale | 1870 ... | 420 | 0 | 0 |
| Ruins of Koom-Ombos, evening, Bullock's sale ... ... ... | 1870 ... | 336 | 0 | 0 |
| Colleoni Monument, Bullock's sale... | 1870 ... | 409 | 10 | 0 |
| Rouen, Tyson's sale ... ... ... | 1871 ... | 472 | 10 | 0 |
| Interior of S. Jacques, Antwerp, 48in. by 36in., Hargreaves' sale ... | 1873 ... | 1050 | 0 | 0 |
| La Piazza Novana, 36in. by 48in., Pender's sale ... ... ... | 1873 ... | 603 | 15 | 0 |
| At Verona, 36in. by 27in. (bought in), Brassey's sale ... ... ... | 1873 ... | 446 | 5 | 0 |
| S. Mark's Place, Venice, 26in. by 44in., Farnworth's sale ... ... | 1874 ... | 819 | 0 | 0 |
| Jerusalem, looking south, Naylor's sale ... ... ... ... ... | 1875 ... | 892 | 10 | 0 |
| Church of the Nativity, 44in. by 55in., Mendel's sale ... ... | 1875 ... | 1417 | 10 | 0 |
| Interior of Seville Cathedral, 50in. by 42in., Mendel's sale ... ... | 1875 ... | 1890 | 0 | 0 |
| View of Jerusalem, 47in. by 84in., A. Grant's sale ... ... ... | 1877 ... | 350 | 15 | 0 |
| Street in Cairo, 29in. by 24½in. (see 1883), Turner's sale ... ... | 1878 ... | 640 | 10 | 0 |
| Edinburgh ... ... ... ... | 1878 ... | 315 | 0 | 0 |
| S. Maria della Salute, 24in. by 48in., Arden's sale ... ... ... | 1879 ... | 787 | 10 | 0 |
| S. Giorgio Maggiore, Venice, Arden's sale ... ... ... ... ... | 1879 ... | 756 | 0 | 0 |
| Street in Cairo, 55in. by 43in., Arden's sale ... ... ... ... ... | 1879 ... | 945 | 0 | 0 |
| Recollections of Spain, 55in. by 43in., Arden's sale ... ... ... | 1879 ... | 798 | 0 | 0 |
| Ruins at Karnac, 57in. by 93in., Arden's sale ... ... ... | 1879 ... | 510 | 6 | 0 |
| Gate of the Zancarron, Cordoba, 54in. by 36in., Fleming's sale... ... | 1879 ... | 315 | 15 | 0 |

| | | | | | |
|---|---|---|---|---|---|
| [illegible] | [illegible] | | 315 | 15 | [illegible] |
| [illegible] | [illegible] | | 336 | 0 | 0 |
| [illegible] sale | [illegible] | | 540 | 0 | 0 |
| [illegible] | 1891 | ... | 595 | 0 | 0 |
| [illegible] Rome, 1862, [illegible] ... | 1891 | ... | 1470 | 0 | 0 |
| [illegible] Kurtz's sale ... | 1891 | ... | 315 | 0 | 0 |
| [illegible] 1863, Kurtz's sale | 1891 | ... | 619 | 0 | 0 |
| [illegible] Antwerp, Burnand's sale | 1892 | ... | 315 | 0 | 0 |
| High altar, Rouen, Murrieta's sale | 1892 | ... | 430 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Mark's, Cheylesmore's sale ... | 1892 ... | 680 | 0 | 0 |
| Baalbec, 1846, Brocklebank's sale ... | 1893 ... | 1627 | 0 | 0 |
| Ruins of Baalbec, Dunbar's sale ... | 1894 ... | 320 | 0 | 0 |

The prices paid for water-colours by David Roberts have varied, in about a hundred sold by auction since 1859, from £31 10s. for "Seville Cathedral," at Hibbert's sale in 1860, to £430 10s. for "The Great Square, Tetuan," at Bicknell's sale in 1863. Those which have produced £100 and upwards are mentioned hereunder:

| | | £ | s. | d. |
|---|---|---|---|---|
| Procession of Corpus Christi, Seville, Hibbert's sale ... ... ... | 1860 ... | 115 | 10 | 0 |
| Donaldson Hospital (bought in), Taylor's sale ... ... ... | 1862 ... | 157 | 12 | 0 |
| Heidelberg, 19in. by 13in. (bought in), Langton's sale ... ... | 1862 ... | 194 | 5 | 0 |
| Baalbec, Bicknell's sale ... ... | 1863 ... | 110 | 5 | 0 |
| The Great Square, Tetuan, Bicknell's sale ... ... ... ... ... | 1863 ... | 430 | 10 | 0 |
| Seminario de Santiago, Bicknell's sale ... ... ... ... ... | 1863 ... | 262 | 10 | 0 |
| Jerusalem, Holy Sepulchre ... ... | 1865 ... | 252 | 0 | 0 |
| Cairo, Gate of the Metawala ... | 1865 ... | 105 | 0 | 0 |
| Jerusalem, Entrance to the Holy Sepulchre ... ... ... ... | 1865 ... | 127 | 1 | 0 |
| Cairo, Entrance to Mosque ... ... | 1865 ... | 117 | 12 | 0 |
| Luxor ... ... ... ... ... | 1865 ... | 213 | 0 | 0 |
| The preceding five at Roberts's executors' sale. | | | | |
| Edinburgh, from Craigmillar Castle | 1865 ... | 121 | 16 | 0 |
| Edinburgh, from S. Anthony's Chapel, 15in. by 19¾in. ... ... | 1865 ... | 148 | 1 | 0 |
| Edinburgh Town and Castle, 15in. by 19¾in., Williams' sale ... | 1865 ... | 136 | 10 | 0 |
| Forum, Rome, Broderip's sale ... | 1866 ... | 168 | 0 | 0 |
| Salamanca, 10½in. by 16¾in. (bought in), Campbell's sale ... ... | 1867 ... | 110 | 5 | 0 |
| View of Miranda, Bigg's sale ... | 1868 ... | 126 | 0 | 0 |
| Palace of the Escorial, Clare's sale ... | 1868 ... | 170 | 2 | 0 |
| Salamanca—evening, Clare's sale ... | 1868 ... | 210 | 0 | 0 |
| Mosque in Vittoria, Clare's sale ... | 1868 ... | 199 | 10 | 0 |
| Oberwesel, 18¾in. by 13in., Brown's sale ... ... ... ... ... | 1869 ... | 113 | 8 | 0 |
| A Ruined Amphitheatre, Brown's sale | 1869 ... | 103 | 19 | 0 |
| Niedorläustein, on the Rhine, Brown's sale ... ... ... ... ... | 1869 ... | 144 | 18 | 0 |

[illegible]

| | | | | | |
|---|---|---|---|---|---|
| [illegible] | [illegible] | | [illegible] | [illegible] | [illegible] |
| [illegible] | 1875 | | [illegible] | 12 | 0 |
| [illegible] | 1875 | | 168 | 0 | 0 |
| [illegible] | 1875 | | 110 | 5 | 0 |
| [illegible] | 1875 | | 105 | 0 | 0 |
| [illegible] | 1877 | ... | 106 | 0 | 0 |
| [illegible] | 1877 | ... | 241 | 10 | 0 |
| [illegible] | 1879 | ... | 246 | 15 | 0 |
| [illegible] 14in. [illegible] sale | 1879 | ... | 115 | 10 | 0 |
| [illegible] | 1881 | ... | 131 | 5 | 0 |
| [illegible] | 1881 | ... | 168 | 0 | 0 |
| [illegible] Sepulchre, 19½in. [illegible] ... | 1881 | ... | 178 | 10 | 0 |
| [illegible] Hassan, 13¾in. by [illegible] ... ... | 1881 | ... | 110 | 5 | 0 |
| Mosque of Kaitbey, 51in. by 13in. ... | 1881 | ... | 126 | 0 | 0 |
| Gateway, Baalbec, 21in. by 13in. ... | 1881 | ... | 110 | 5 | 0 |
| The preceding six at Bicknell's sale. | | | | | |
| The Escorial, 10½in. by 15½in., Sumner's sale ... ... ... ... | 1885 | ... | 120 | 15 | 0 |
| Grand Staircase, Burgos, Kurtz's sale | 1891 | ... | 157 | 0 | 0 |

**Robertson.**—There have been several miniature-painters of this name, among whom the most distinguished were:

**Robertson (Andrew).**—B. Aberdeen, 14th October, 1777; D. Hampstead, 6th December, 1845; S. Alexander Nasmyth; P. miniatures. He was the son of a cabinet-maker, and showed from a very early age a wonderful aptitude for several arts. At fourteen he could paint, and at sixteen was Director of Concerts at Aberdeen. In 1794 he took his degree of M.A. at Aberdeen University. He walked to London in 1801, and attracted the notice of West, who sat to him for his portrait, gave him advice, and induced him to remain in London. Robertson entered the schools of the Academy in 1803, and his miniature of West was exhibited there; and West introduced him to the Royal Family. He painted portraits of the Princesses, and, in 1812, that of the Prince Regent.

After the peace Robertson went to France and Italy, and later on was appointed miniature-painter to the Duke of Sussex. He became also a distinguished amateur player on the violin, and had many pupils in miniature-painting. He exhibited, between 1802 and 1842, no less than 261 miniatures at the Royal Academy, four at the British Institution, and one in Suffolk Street. He retired from the profession in 1841, when his brother artists presented him with a piece of plate.

Robertson's miniatures are well drawn and finished, and may be recognised by the powerful masses of pure colour.

One of Andrew Robertson's brothers, Archibald, practised miniature-painting in New York, and another, Alexander, was a pupil of Shelley, the miniature-painter.

**Robertson (Charles).**—B. Dublin; D. ——; S. ——; P. miniatures. He was the younger brother of Walter Robertson, and painted at the same time in Dublin. He came to London in 1806, and between 1790 and 1810 exhibited eight miniatures at the Royal Academy. Charles excelled in painting females, and his works are very highly finished. He took an active part in obtaining the charter for Irish artists in 1823.

**Robertson (Walter).**—B. Dublin, about 1750; D. India; S. ——; P. miniatures. He was the son of a jeweller in Dublin, and towards the end of last century held the first place as a painter in miniature in that city. He was known as "Irish Robertson," and went with Gilbert C. Stuart to America, and

made capital miniature copies of Stuart's portraits. Later, he went to the East Indies, where he died.

**Robins (Thomas Sewell).**—B. ——; D. 1880; S. ——; P. landscapes and marine views. In 1839 he was one of the original members of the Institute of Painters in Water-colours. He exhibited (his address being then "London"), between 1829 and 1879, seven sea-pieces at the Royal Academy, thirty-nine at the British Institution, and fifteen in Suffolk Street. There are several of his works at South Kensington.

Robins painted some pictures in oil, of which the following are examples:

| | | £ | s. | d. |
|---|---|---|---|---|
| Hauling in Crab-pots, Salcombe, Devon, Robins's sale ... ... | 1859 ... | 44 | 2 | 0 |
| Shrimp-catchers off the Nore, Agnew's sale ... ... ... ... ... | 1875 ... | 131 | 5 | 0 |

In water-colours there was sold:

| | | | | |
|---|---|---|---|---|
| Snowdon, Dr. Percy's sale ... ... | 1890 ... | 16 | 16 | 0 |

**Robson (George Fennel).**—B. Durham, 1790; D. Golden Square, London, 8th September, 1833; self-taught; P. landscapes. Although Robson had some lessons from a local drawing-master (Mr. Harle), from his earliest days he had a propensity for drawing, and may be said to have taught himself to paint in water-colours. When only sixteen, his father having advanced him £5 to enable him to go to London, he, during the twelve months after his arrival there, not only supported himself by the sale of his drawings, but repaid the £5. This was done by persevering industry. In 1808 he published a view of Durham, the profits from which he spent in travelling on foot in the Highlands of Scotland. On returning home he published "Outlines of the Grampians."

Robson exhibited for the first time in 1807, at the Royal Academy, and between that year and 1813 had eight works there. In the latter year he also exhibited at the rooms of the Water-colour Society, of which he became a member in 1814. He was President of the Society in 1820, and was for a long time one of its most active members. In nineteen years he exhibited there no less than 653 pictures. The animals in some of them are by his friend, R. Hills.

Besides what Robson published himself, Britton produced from his drawings, "Picturesque Views of English Cities." Robson visited not only Scotland, but Wales and Ireland, and achieved

a great reputation by his powerful treatment of mountain scenery. He embarked in 1833 to visit his friends in the North, but was taken so ill on board the steamboat that he was landed at Stockton-on-Tees, and conveyed to London, where he died about a week afterwards, declaring to the last that he had been poisoned by something he had eaten on board.

The prices at which Robson's water-colours have been sold by auction have varied from £16 16s. for "Chirk Aqueduct" in 1880, to £283 10s. for "Durham—Evening" at Allnutt's sale in 1866. The following have reached £50 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Lake scene, cattle by Hills, 20in. by 31in. (bought in), Agnew's sale | 1861 | 50 | 8 | 0 |
| Vale of Dochert, Bicknell's sale | 1863 | 64 | 1 | 0 |
| View of Ben More, Allnutt's sale | 1863 | 90 | 6 | 0 |
| Durham—Evening, Allnutt's sale | 1866 | 283 | 10 | 0 |
| Barnard Castle, Moon's sale | 1872 | 82 | 19 | 0 |
| Stirling Castle, 22¼in. by 33in., Heugh's sale | 1874 | 121 | 16 | 0 |
| Landscape near Tummel, Quilter's sale | 1875 | 110 | 5 | 0 |
| Durham, 8¼in. by 13¾in., Leaf's sale | 1875 | 52 | 10 | 0 |
| View of Ely, 29in. by 48in., Leaf's sale | 1875 | 241 | 10 | 0 |
| View of S. Paul's, 23½in. by 32½in., Leaf's sale | 1875 | 252 | 0 | 0 |
| Pont Nant Francon, 40in. by 26in., Leaf's sale | 1875 | 147 | 0 | 0 |
| Ely, 29in. by 48in., Poole's sale | 1880 | 194 | 5 | 0 |
| Box Hill, 24in. by 39in. | 1882 | 86 | 2 | 0 |
| A Lake in Argyllshire, 24in. by 39in. | 1882 | 68 | 5 | 0 |
| Durham Cathedral, Austen's sale | 1889 | 147 | 0 | 0 |

**Robusti.**—*See* **Tintoretto.**

**Roelas (Juan de las)**, called also Dr. Pablo.—B. Seville, about 1558 or 1560; D. Seville, 23rd April, 1625; S. ——; P. history and portraits. Roelas, one of the great painters of the school of Andalusia, came of an illustrious family, and was educated at the University of Seville. Probably he was the son of an admiral. He was a licentiate when he was appointed in 1603 to a prebendal stall in the Chapel of the Collegiate Church of Olivarez, a town four leagues from Seville. It is probable that he studied painting in Italy, as his works most resemble those by Titian and Tintoretto, to which they may be compared without

injuring the reputation of Roelas. He was non-resident at Olivarez from 1607 to 1624, and spent many of the intervening years at Seville or at Madrid. In 1616 he was a candidate for the office of painter to the King, but did not obtain that honour.

The finest work of Roelas is the Death, or as it is termed, "The Transit of S. Isidore," Archbishop of Seville from 600 to 636. The picture is the altar-piece of the church at Seville dedicated to that saint. Another of his works is "The Martyrdom of S. Andrew," now in the Museum at Seville, and there are many others in that city, among them his "S. Iago Routing the Saracens, at the battle of Clavijo," painted in 1609. Roelas has also the glory of having taught his art to Zurbaran. He was a man whose piety and benevolence did honour to his profession, and, on being promoted to a canonry at Olivarez, in 1624, he returned there, and died in the following year.

The works of Roelas were little known out of Spain until the beginning of this century, and, as few of them have been engraved, and they seldom appear at sales, his reputation has not spread like that of Murillo; yet he was one of the greatest of the Spanish painters. At Marshal Soult's sale, in 1852, "La Vierge au Rosaire," by Roelas, was sold for £235.

**Roestraten (Peeter).**—B. Haarlem, 1627; D. England, 1698; S. Frans Hals; P. portraits and still-life. Roestraten married the daughter of Frans Hals, and painted portraits in the same style as his father-in-law. He, however, is most known by his pictures of gold and silver vases and old china, which are painted with great truth and in strong relief. Roestraten came to England in the reign of Charles II., and is said to have devoted much of his time to painting such subjects, in order to avoid competition with Sir Peter Lely, with whom he was on friendly terms. Roestraten lived many years in this country, and met with an accident at the time of the Great Fire, by which he was lamed for life. There are fine examples of his work in some of the great private collections in England, but his pictures, into which he often introduced a watch, are seldom offered for sale. He is said to have scraped his own portrait in mezzotint.

**Rogel (Maestro), Roger de Bruges, Roger de Bruxelles,** or **Roger la Pasture.**—*See* **Weyden (Roger van der).**

**Rogers (Philip Hutchins).**—B. Plymouth, 1794; D. Lichtenthal, near Baden Baden, 25th June, 1853; S. ——; P. marine subjects and landscapes. This artist adhered closely to

nature in his works, and examples of his painting are to be found at Saltram, and in Devonshire generally. About 1813 he produced a large picture of "The Bombardment of Algiers," which was engraved; also, about 1820, some views of the Spanish coast. Between 1808 and 1851 he was a large contributor to exhibitions in London, having shown twenty-four pictures at the Royal Academy, forty-seven at the British Institution, and fourteen in Suffolk Street. Towards the end of his life he resided on the Continent, where his pictures must have been admired, as there are in the museum at Karlsruhe a view of "Plymouth Harbour" and another of "Baden." In the Museum at Strasbourg there is also his "Entrance to Plymouth Harbour."

**Rogman (Roeland).**—B. Amsterdam, 1597; D. Amsterdam, 1687; S. probably Rembrandt; P. landscapes. He was the contemporary and friend of Rembrandt, to whose works his pictures bear some resemblance. The distances in his landscapes are well treated. They usually represent views on the borders of Germany and Flanders, and it is said that he sometimes painted pictures in which the figures are by Lingelbach. His drawings in Indian ink are better than his pictures. He also etched, but Geertoni Rogman, his daughter, etched some of the plates after landscapes by her father.

**Rokes.**—*See* **Zorgh.**

**Romain (Le).**—*See* **Alaux (Jean), Le Nain (Louis),** and **Mignard (Pierre).**

**Romanelli (Giovanni Francesco.)**—B. Viterbo, 1617; D. 1662; S. Domenichino and P. da Cortona; P. history and portraits. Romanelli was protected by Cardinal Barberini and was intimate with Bernini. He was recommended by that Cardinal to Cardinal Mazarin, and went to France, where Louis XIV. decorated him with the Order of S. Michel. Romanelli was injured by a fall from a scaffold, and, having gone to Italy for the benefit of his health, died there. Many of his figures are graceful, but the drawing is weak, and they are rather long. He excelled chiefly in composition.

Pictures by Romanelli have been sold by auction as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ in Simon's House and The Raising of Lazarus, Dickenson's sale ... ... ... ... ... | 1774 ... | 157 | 10 | 0 |
| Thémis, D'Hauteville's sale ... ... | 1775 ... | 50 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Angelique et Medor and Remand et Armide (two on copper), Nogaret's sale ... ... ... | 1782 ... | 40 | 0 | 0 |
| The Triumph of Venus, Earl of Bessborough's sale ... ... | 1801 ... | 34 | 13 | 0 |
| Virgin and Child, and S. John playing with a goldfinch ... ... ... | 1801 ... | 52 | 10 | 0 |
| The Annunciation, G. Graves' sale... | 1803 ... | 52 | 10 | 0 |
| Temple of the Muses, Sir G. Yonge's sale ... ... ... ... ... | 1806 ... | 15 | 15 | 0 |

**Romanino (Girolamo).**—B. Brescia, about 1480-5; D. 1566; S. his father; P. history and portraits. This great painter was the son of an artist whose family belonged to the small town of Romano, near Bergamo. Either his grandfather or his father settled at Brescia, where the family were known by the name of Romanino from their origin. Girolamo was the eldest of three children, and was brought up to be a painter. Besides the instruction he received from his father, he is said to have worked under Stefano Rizzi, and perhaps Civerchio. It is certain, however, that from 1509 to 1513 he painted at Venice and Padua, and by studying the works of Giorgione acquired that brilliant and golden colouring for which his pictures are now celebrated. In 1514 he painted the altar-piece for the Church of S. Francis, at Brescia. It represents the Virgin enthroned and six saints of the Franciscan order; in that the colouring is singularly fine. In the Gallery at Padua there is another altar-piece, which is also a masterpiece of painting; and a good example of this painter's work is to be seen in our National Gallery. He painted also in fresco in the castle of Malpaga, near Bergamo, the residence of the famous Colleoni, the commander of the Venetian armies. There are other frescoes by this painter, and some fine portraits by him are to be met with at Brescia.

By French writers we are told that Romanino was in France, and painted in the apartments of the Queen Dowager at the Louvre.

**Romano (Giulio).**—*See* **Giulio Romano.**

**Romano (Il).**—*See* **Licinio (Giulio)** and **Trevisani.**

**Romano (Vincenzio).**—*See* **Aniemolo.**

**Rombouts (Theodore).**—B. Antwerp, 1597; D. Antwerp, 14th September, 1637; S. Abraham Janssens; P. history and portraits. There were several artists of this name, but Theodore

was the most eminent. In 1617 he went to Italy, and soon became one of the most promising among the young students at Rome. He was much employed there, and the Grand Duke invited him to Florence, where he painted in the Ducal Palace. About 1625 he returned to Flanders, when, in emulation of Rubens, he painted some fine pictures. He was received into the Guild of S. Luke in 1625. In 1627 he married Anna van Thielen, of a noble family, and had a permit from the Burgomeester of Antwerp to pass his wedding-night out of the city without losing his right as a citizen.

Rombouts composed his pictures with great readiness of invention and facility of execution. He is one of the artists whose reputation has suffered by his signature being effaced in order that his pictures might be passed off as being by some more fashionable painter. There is a fine "Descent from the Cross" by him in the Cathedral at Ghent.

**Romerswall.**—*See* **Marinus van Romerswall.**

**Romney (George).**—B. Dalton-in-Furness, Lancashire, 26th December, 1734; D. Kendal, 15th November, 1802; S. Steele; P. history and portraits. The father of this celebrated painter was a small farmer, builder, and cabinet-maker. The son George was a clever lad, with a taste for music and art in general. He was one of eleven children, and was put to his father's last-named trade. Showing a talent for drawing, he was, however, when nineteen apprenticed to a painter named Christopher Steele, who resided at Kendal. Steele having run away with a young lady and married her at Gretna Green, the excitement and anxiety which the affair caused Romney brought on an attack of fever, during which he was nursed by Mary Abbot, the daughter of a widow; and when he recovered he married her, on the 14th October, 1751. They seem to have been much attached to each other, although later he separated himself from her and their children for years.

In 1757 Romney induced Steele to cancel the articles of his apprenticeship by forgiving him a debt of £10, money which Steele had borrowed from him. Romney's first work when he set up as a painter on his own account, is said to have been a hand holding a letter, as a sign for the post-office at Kendal. He practised for five years from that time as a portrait-painter in that town, his charge being two guineas for a half-length. He also painted portraits in several parts of Westmorland, and

fancy subjects, a collection of which he disposed of by lottery in the Town Hall of Kendal, when they produced only £40. They, however, gave Romney a reputation which soon extended beyond his native place, and on the 14th March, 1762, he started for London. He had then about £100 at his disposal, and, leaving £70 with his wife, he arrived in London without even a letter of introduction. It is said, also, that except one portrait by Lely, and two by Rigaud, he had never even seen any of the works of the great portrait-painters.

Romney established himself in Dove Court, near the Mansion House, and in 1763 was already successful in making himself known by his "Death of General Wolfe," for which the Society of Arts awarded him a prize of fifty guineas. This was the more remarkable as Romney dared to paint, in defiance of the critics, the personages in the picture in the dress they wore. The prize picture named appears to have been executed before West adopted, in his "Death of General Wolfe," the same rational treatment of the subject. For the moment, however, the critics prevailed, and the sum awarded to Romney was reduced to twenty-five guineas, while fifty were given to Mortimer for his "Edward the Confessor Seizing the Treasure of His Mother," because it was classical. Despite, however, the classical clique and the coolness of Reynolds (whose sister he painted), Romney rose rapidly to a popularity which has increased with time.

In 1764 Romney was for a short time in France, and in 1773 he visited Rome in company with Ozias Humphrey, the miniature-painter. Romney stayed two years in Italy. After his return to England, in 1775, he took the house in Cavendish Square which had been occupied by Cotes, and of which Sir Martin Shee afterwards became the tenant. There Romney's income is said to have risen to three or four thousand a year.

In 1782 Romney became acquainted with Lady Hamilton, then known as Mrs. Harte, and infatuated by her beauty and talents. In this state he remained for years, in the course of which he is said to have only visited his wife and family twice. Romney was again in Paris in 1790; there he was introduced to David and Greuze, and painted a portrait of Mme. de Genlis. Notwithstanding his great success as a portrait-painter, he appears always to have had the idea that he was to become a great painter of history; and with a view to carrying out that fancy he removed to a house which he had built at Hampstead. It is evident, however, that his mind was becoming rapidly disordered, and in

1799 he returned to his wife at Kendal, where, despite her kindness and care, he sank, before his death, into a state of helpless imbecility. He was buried at Dalton.

Although not a member of the Academy, Romney was a Fellow of the Society of Arts, and exhibited, between 1763 and 1772, ten portraits at that Society and fifteen at the Free Society. He drew with vigour, his touch was very broad, and he evidently had a strong predilection for white and red as colours. The expression in many of his female portraits is truly charming, and the landscapes in which he frequently placed the figures are happily conceived and executed. About 150 of Romney's pictures, mostly portraits, have been engraved.

The prices paid at auctions for pictures by George Romney since 1807 have varied from £8 8s. for one of Lady Hamilton as Cassandra, whole length, at the sale by Romney's executors in 1807, to £11,025 for the portraits of Lady Elizabeth Spencer and Viscountess Clifden at a sale in 1896. Those which have produced £100 and upwards are noted hereunder:

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady Hamilton as Diana, Greville's sale ... ... ... ... ... | 1810 ... | 136 | 10 | 0 |
| Titania and Puck, Lord de Tabley's sale ... ... ... ... ... | 1827 ... | 162 | 15 | 0 |
| Lady Hamilton, Lord de Tabley's sale | 1827 ... | 107 | 2 | 0 |
| Cassandra, study for (circle), Lord C. Townshend's sale ... ... ... | 1854 ... | 189 | 0 | 0 |
| Lady Townshend in yellow dress, Lamb's sale ... ... ... | 1860 ... | 108 | 3 | 0 |
| Lady Hamilton as S. Cecilia, Goldsmith's sale ... ... ... | 1860 ... | 472 | 10 | 0 |
| Lady Hamilton as Cassandra ... | 1861 ... | 189 | 0 | 0 |
| Mrs. Turner (bought in), Phillips' sale ... ... ... ... ... | 1867 ... | 110 | 5 | 0 |
| Miss Fanny Reynolds, Sir Joshua's sister, in straw hat, pink ribbons, Munro's sale ... ... | 1867 ... | 141 | 15 | 0 |
| A lady in black dress lined with pink, Munro's sale ... ... ... | 1867 ... | 152 | 5 | 0 |
| Miss Liddell (Duchess of Grafton), black dress, holding a nosegay, Munro's sale ... ... ... | 1867 ... | 236 | 5 | 0 |
| A lady, powdered hair, yellow dress, M. du Lau's sale ... ... ... | 1871 ... | 136 | 10 | 0 |
| Lady Paulet (whole length) in landscape (bought in), Swinton's sale | 1872 ... | 162 | 15 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| John Wesley, Butterworth's sale ... | 1873 | ... | 556 | 10 | 0 |
| J. Cresset-Pelham, seated, with a dog, Stower's sale ... ... | 1874 | ... | 178 | 10 | 0 |
| Lady in hat, Partridge's sale ... | 1874 | ... | 150 | 3 | 0 |
| Mrs. Salmon, the singer, at piano, Angerstein's sale ... ... ... | 1874 | ... | 159 | 12 | 0 |
| Mrs. Shore-Milnes, Croft's sale ... | 1874 | ... | 126 | 0 | 0 |
| Lady Hamilton, with spinning-wheel (engraved), Browne's sale ... | 1875 | ... | 808 | 10 | 0 |
| Lady Hamilton as a Bacchante, Browne's sale ... ... ... | 1875 | ... | 210 | 0 | 0 |
| Mrs. Burton, Maitland's sale ... | 1875 | ... | 273 | 0 | 0 |
| Mrs. Moody, white dress and dog, Rutley's sale ... ... ... | 1875 | ... | 189 | 0 | 0 |
| Lady Hamilton as the Tragic Muse, 48in. by 62in., Lord Hertford's sale | 1875 | ... | 252 | 0 | 0 |
| Lady Hamilton as the Comic Muse, 48in. by 62in., Lord Hertford's sale ... ... ... ... ... | 1875 | ... | 325 | 10 | 0 |
| A youth nursing a dog, 24in. by 20in., Mendel's sale ... ... | 1875 | ... | 230 | 10 | 0 |
| J. C. Pelham, Tite's sale ... ... | 1876 | ... | 178 | 10 | 0 |
| Miss Weston (Mrs. Forbes), Forbes's sale ... ... ... ... ... | 1878 | ... | 162 | 15 | 0 |
| Mrs. Tickell ... ... ... ... | 1879 | ... | 840 | 0 | 0 |
| Mrs. Thornhill ... ... ... ... | 1879 | ... | 336 | 0 | 0 |
| The Parson's Daughter ... ... | 1879 | ... | 378 | 0 | 0 |
| Mrs. Crouch (the head only) ... ... | 1879 | ... | 262 | 10 | 0 |
| Mme. de Genlis ... ... ... | 1879 | ... | 262 | 10 | 0 |
| Mrs. Robinson as Perdita (bust) ... | 1879 | ... | 399 | 0 | 0 |
| The preceding six at Anderdon's sale. | | | | | |
| Lady Hamilton as Ariadne, in a cave near the sea ... ... ... | 1879 | ... | 231 | 0 | 0 |
| Children of Lord Warwick, 24in. by 30in., Fenton's sale ... ... | 1880 | ... | 273 | 0 | 0 |
| Lady Elizabeth Berkeley (oval, bought in), Craven's sale ... | 1880 | ... | 367 | 10 | 0 |
| B. K. Craven, in Van Dyck dress (bought in), Craven's sale ... | 1880 | ... | 126 | 0 | 0 |
| The Margravine of Anspach (bought in), Craven's sale... ... ... | 1880 | ... | 367 | 10 | 0 |
| Lady Hamilton, from Northwick Collection, Capron's sale ... | 1881 | ... | 173 | 10 | 0 |
| Portrait of a lady, Boddington's sale | 1881 | ... | 157 | 10 | 0 |
| Miss Ramus, seated, with book, Cockburn's sale ... ... ... | 1882 | ... | 1386 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Miss Ramus, standing (to waist), Cockburn's sale ... ... ... | 1882 ... | 420 | 0 | 0 |
| Lady Austen, Mrs. Gibbon's sale ... | 1883 ... | 105 | 0 | 0 |
| Lady Hamilton as the Comic Muse (oval), 32½in. by 27½in., Potter's sale ... ... ... ... ... | 1884 ... | 556 | 10 | 0 |
| Mrs. Jordan, dirk in her hand, 52in. by 41in., Potter's sale ... ... | 1884 ... | 735 | 0 | 0 |
| Lady W. Russell, 30in. by 25in., Russell's sale ... ... ... | 1884 ... | 367 | 10 | 0 |
| Lady in crimson chair, 28½in. by 22½in., Denison's sale ... ... | 1885 ... | 304 | 10 | 0 |
| Lady Hamilton with white veil over her head, 29in. by 24½in., Addington's sale ... ... ... | 1886 ... | 115 | 10 | 0 |
| Mrs. Brown (not Miss Strangways) reading, 30in. by 25in., Bentley's sale ... ... ... ... ... | 1886 ... | 315 | 0 | 0 |
| A lady reading, Bentley's sale ... | 1886 ... | 300 | 0 | 0 |
| Lady Hamilton in a servant's cap ... | 1889 ... | 535 | 0 | 0 |
| Lady Arundell ... ... ... ... | 1889 ... | 630 | 0 | 0 |
| Contemplation (Lady Hamilton), Carwardine's sale ... ... ... | 1890 ... | 1102 | 0 | 0 |
| Mrs. Butler, Carwardine's sale ... | 1890 ... | 1873 | 0 | 0 |
| Sensibility (Lady Hamilton) ... | 1890 ... | 3045 | 0 | 0 |
| Portrait of a lady (unfinished) ... | 1890 ... | 294 | 0 | 0 |
| Mary Salisbury ... ... ... | 1890 ... | 571 | 0 | 0 |
| The Bashful Child, Long's sale ... | 1890 ... | 997 | 0 | 0 |
| The Shy Child, Long's sale ... ... | 1890 ... | 798 | 0 | 0 |
| Lady Hamilton with her hands clasped, Long's sale ... ... | 1890 ... | 399 | 0 | 0 |
| The Coy Child, Long's sale ... ... | 1890 ... | 651 | 0 | 0 |
| Lady Hamilton as Circe, Long's sale | 1890 ... | 4042 | 0 | 0 |
| Macbeth and the Witches, Long's sale | 1890 ... | 262 | 0 | 0 |
| Lady in white and gold ... ... | 1891 ... | 682 | 0 | 0 |
| Mrs. C. Wilson ... ... ... ... | 1891 ... | 220 | 0 | 0 |
| W. Window and wife ... ... | 1891 ... | 278 | 0 | 0 |
| Lady Hamilton ... ... ... | 1891 ... | 210 | 0 | 0 |
| Lady Hamilton as a Nun ... ... | 1891 ... | 451 | 0 | 0 |
| The Countess of Stradbroke ... | 1891 ... | 262 | 0 | 0 |
| Lady Hamilton as a Welsh Girl ... | 1892 ... | 2205 | 0 | 0 |
| Mrs. W. Pitt and son ... ... ... | 1892 ... | 1155 | 0 | 0 |
| Little girl and fawn ... ... ... | 1892 ... | 535 | 0 | 0 |
| Lady Augusta Murray ... ... | 1892 ... | 3990 | 0 | 0 |
| George Cumberland ... ... ... | 1892 ... | 231 | 0 | 0 |
| Sophie Cumberland ... ... ... | 1892 ... | 514 | 0 | 0 |
| Lady E. Bentinck and sister ... | 1892 ... | 987 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady in grey silk ... ... ... | 1893 ... | 414 | 0 | 0 |
| Mr. Moody, Montrose's sale... ... | 1894 ... | 420 | 0 | 0 |
| Lady Hamilton as Magdalen, Montrose's sale ... ... ... ... | 1894 ... | 420 | 0 | 0 |
| Lady Hamilton as Ariadne, Montrose's sale ... ... ... ... | 1894 ... | 472 | 0 | 0 |
| His own portrait ... ... ... | 1894 ... | 441 | 0 | 0 |
| Mrs. Tickell ... ... ... ... | 1894 ... | 1205 | 0 | 0 |
| Titania, etc. ... ... ... ... | 1894 ... | 215 | 0 | 0 |
| Miranda... ... ... ... ... | 1894 ... | 294 | 0 | 0 |
| Rev. J. Romney ... ... ... | 1894 ... | 262 | 0 | 0 |
| Mrs. Inchbald ... ... ... ... | 1894 ... | 997 | 0 | 0 |
| J. T. Pain, dated 1776 ... ... | 1894 ... | 840 | 0 | 0 |
| Mrs. Billington, dated 1787 ... ... | 1894 ... | 945 | 0 | 0 |
| Lady Hamilton as a Bacchante ... | 1894 ... | 315 | 0 | 0 |
| Ditto ... ... ... ... ... | 1894 ... | 630 | 0 | 0 |
| His own portrait, dated 1795... ... | 1894 ... | 220 | 0 | 0 |
| The preceding eleven at Romney's sale. | | | | |
| Mr. and Mrs. Browne, Lelwyn's sale | 1894 ... | 535 | 0 | 0 |
| Mrs. Thornhill ... ... ... ... | 1894 ... | 1205 | 0 | 0 |
| Mr. Thomas Thornhill ... ... | 1894 ... | 577 | 0 | 0 |
| Lady with powdered hair ... ... | 1895 ... | 273 | 0 | 0 |
| Lady Urith Shore, Price's sale ... | 1895 ... | 1890 | 0 | 0 |
| Miss Shore, Price's sale ... ... | 1895 ... | 1953 | 0 | 0 |
| Emma Hart, Price's sale ... ... | 1895 ... | 420 | 0 | 0 |
| Mrs. Willett, Price's sale ... ... | 1895 ... | 735 | 0 | 0 |
| Mrs. Beresford ... ... ... ... | 1895 ... | 1732 | 0 | 0 |
| Lady Reade ... ... ... ... | 1895 ... | 1102 | 0 | 0 |
| Sir John Reade ... ... ... | 1895 ... | 535 | 0 | 0 |
| Lady Hamilton as Ariadne, Montrose's sale ... ... ... ... | 1895 ... | 204 | 0 | 0 |
| Lady Elizabeth Spencer and her sister, Viscountess Clifden ... | 1896 ... | 11025 | 0 | 0 |
| Mrs. Oliver, Sir Julian Goldsmid's sale | 1896 ... | 3255 | 0 | 0 |
| James Oliver, Sir Julian Goldsmid's sale ... ... ... ... ... | 1896 ... | 273 | 0 | 0 |
| Miss Harriet Shaw, Sir Julian Goldsmid's sale ... ... ... | 1896 ... | 2887 | 10 | 0 |
| Lady Urith Shore, Sir Julian Goldsmid's sale ... ... ... | 1896 ... | 2100 | 0 | 0 |
| Maria and Catherine Thurlow, full lengths, standing at a harpsichord, Seymour's sale ... ... | 1896 ... | 2677 | 10 | 0 |

**Roncalli (Christophoro)**, called Il Cavaliere delle Pomerance.—B. Volterra, 1552; D. Rome, 1626; S. Niccolò Circignano;

P. history and portraits. He was the pupil of Circignano (called Il Pomerancio). The protection of the Cardinal Crescenzi having caused him to be preferred to Caravaggio, that painter employed a ruffian to disfigure his face. Roncalli received from Pope Paul V. the Order of Christ, and accompanied the Marchese Vincenzi Giustiniani to Germany, Flanders, Holland, and England. Roncalli employed many assistants, but when he executed his work himself he proved himself to be an excellent painter.

**Rondani (Francesco Maria).**—B. Parma, about 1505; D. Parma, 1548; S. Correggio; P. history and portraits. Rondani assisted Correggio in the great dome of S. Giovanni, and some of his works have been attributed to his master. They may be known by the excessive labour bestowed on the accessories. When Correggio died, Rondani became possessed of many of his drawings, as well as the cartoons from which the paintings in the cupola at Parma were executed. He sometimes marked his own works by introducing a swallow, in allusion to his name. His easel pictures are rare, but the following have been sold by auction:

| | | £ | s. | d. |
|---|---|---|---|---|
| La Mort de S. François, Aguado's sale ... ... ... ... ... | 1843 ... | 12 | 12 | 0 |
| Portrait of a gentleman, in a white dress and fur collar, holding a palm-branch in his hand, Harman's sale ... ... ... ... | 1844 ... | 210 | 0 | 0 |

**Rooker (Michael Angelo).**—B. London, 1743; D. London, 3rd March, 1801; S. Paul Sandby; P. landscapes and buildings. This water-colour painter and engraver was the son of Edward Rooker, the draughtsman and engraver. He learned to engrave from his father, and studied painting under Sandby. In 1769 Rooker was admitted as a student at the Royal Academy. For many years he designed and engraved the headings for "The Oxford Almanack." He was also principal scene-painter at the Haymarket Theatre. About 1788 he commenced pedestrian tours in the English counties. Between 1767 and 1800 he exhibited, of works classed as "buildings," one at the Society of Arts and ninety-eight at the Royal Academy.

Rooker's works are well drawn, the figures and animals are introduced with judgment, and the whole is finished with care and a fine taste, which gives him a high place among the early

painters in water-colours. He executed some of the illustrations to Sterne's works. After his death, Rooker's remaining drawings were sold by Squib, in April, 1801, and produced £1240.

**Roos.**—There have been at least ten Dutch or Flemish painters of this name; among them the chief were:

**Roos (Jan).**—B. Antwerp, 1591; D. Genoa, 1638; S. Snyders: P. animals and landscapes. Jan Roos went to Italy in 1615, and painted with great success at Rome and Genoa. He was in Genoa at the same time as Van Dyck. There was in the Church of SS. Cosmus and Damianus, in that city, an "Entombment" by him. This artist is said to have died from overwork.

**Roos (Johan Hendrik).**—B. Amsterdam, 1631; D. 1685; S. Adriaan de Bie; P. animals and portraits. He acquired remarkable skill in drawing and painting animals. This led to his being employed by the Elector Palatine, for whom he painted several of his favourite subjects and his portrait. After visiting several German courts, he settled at Frankfurt in 1671, where he had great success, but perished in a fire which consumed his house.

There are pictures by J. H. Roos in several German galleries, and he executed between twenty and thirty spirited etchings. His works have been sold for from £10 to £25.

**Roos (Philipp Peter)**, called Rosa da Tivoli and Mercurius.—B. Frankfurt, 1657; D. Rome, 1705; S. his father; P. landscapes and animals. He was the son of Johan Hendrik Roos, by whom he was instructed at the time when the father was patronised by the Landgrave of Hessen-Cassel, and the latter sent the son to Rome in 1677. There Philipp was the pupil of Brandi, whose daughter he afterwards married, and he became known by his rapid yet correct representations of landscapes and figures. He lived principally at Tivoli, from which circumstance he was known as "Rosa da Tivoli." He was called "Mercurius" by his brother-artists. He died worn out by the excesses of a very irregular life.

P. P. Roos's pictures are executed with the greatest freedom of hand combined with correct drawing. His management of light and shade is also good, and the colouring true where his works have not been darkened by time. There are a few etchings by him which are scarce. Pictures by him are to be found in most of the great galleries in Europe. At sales they have produced from £5 to £50.

Philipp P. Roos's brother, Johan Melchior, painted similar subjects, but in an inferior style.

**Rosa da Tivoli.**—*See* **Roos (Philipp Peter).**

**Rosa (Salvatore** or **Salvator).**—B. Renella, near Naples, 1615; D. Rome, 15th March, 1673; S. Aniello Falcone; P. history, fable, genre, landscapes, and marine views. Salvator was the son of an architect, who wished him to follow the same profession. He, however, preferred to learn drawing and painting under his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano. The latter was a pupil of Ribera, and Salvator also had the advantage of visiting the school of the latter. He next worked for three years under Aniello Falcone. Salvator lost his father when only seventeen, and supported himself by painting small historical pictures and landscapes, which he sold in the market-places at low prices. Lanfranco, who was then at Naples, was struck by the vigour with which they were painted, bought some of them, and encouraged Salvator to try his fortune in Rome. He is said to have acted upon this advice: but falling ill at Rome, after he had been there but a short time, he returned to Naples.

Two years later (in 1635), Salvator again visited Rome, and found a patron in the Neapolitan Cardinal Brancacci, Bishop of Viterbo. Salvator accompanied the Cardinal to that place, and painted some pictures there. He again returned to Naples, but the applause he had received at Rome caused him to revisit that city. He was, however, in Naples in 1647, when the revolt of Masaniello occurred, and joined "La Compagnia della Morte," which Falcone commanded. After the revolt was suppressed, Falcone and Salvator escaped to Rome. Falcone went to France, but Salvator remained at Rome for four years. He was then invited to Florence by the Grand Duke, and resided in that city for nine years, after which he finally settled in Rome, and remained there until his death.

The great ambition of Salvator was to become famous as an historical painter, and some of his pictures of subjects which required the expression of the strongest passions displayed among the wildest scenes of nature, such as his famous "Saul and the Witch of Endor," now in the Louvre, go far to justify his aspiration; yet his chief power lay in painting battles, landscapes, and marine subjects, which admitted the boldest treatment. There is an excellent example of Salvator's landscapes in our National Gallery, and one of his battles is in the Louvre. Salvator's

paintings are thoroughly original. He was also a good musician, and wrote some clever satirical poetry. His etchings have the same wild character, but the slight manner in which they are executed destroys much of the effect they would otherwise have produced.

The stories told of Salvator as regards his having lived with banditti are now discredited; yet studying the wild scenes which he painted must have placed him often in the power of the banditti, who then swarmed in Italy (if they had thought it worth their while to make him a prisoner), and, it is very possible, may have made him a witness of some of the doings of that fraternity.

Pictures by Salvator Rosa vary so much in subject and importance that the range of prices at which they have been sold extends from £10 to £2205, which was the sum paid at Sir Mark Sykes' sale, in 1824, for "Mercury and the Woodman." Those named hereunder have produced at auctions £200 and upwards. *See also* **Avellino.**

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| La Sybille de Cumes, Julienne's sale | 1767 | ... | 480 | 0 | 0 |
| Paysage, Tobie et l'Ange, Randon de Boisset's sale ... ... ... | 1777 | ... | 290 | 0 | 0 |
| Seaport, Calonne's sale ... ... | 1795 | ... | 525 | 0 | 0 |
| Pythagoras and his scholars, Bryan's sale ... ... ... ... ... | 1798 | ... | 432 | 5 | 0 |
| Jason and the Dragon, Lord Bessborough's sale ... ... ... | 1801 | ... | 325 | 0 | 0 |
| The Finding of Moses, from Colonna Palace, W. Y. Ottley's sale ... | 1801 | ... | 1627 | 10 | 0 |
| Landscape, Mercury and the Woodman, from Colonna Palace, now in National Gallery, W. Y. Ottley's sale ... ... ... | 1801 | ... | 1627 | 10 | 0 |
| Pythagoras Discovered by his Fellow-citizens, Clarke and Hibbert's sale | 1802 | ... | 483 | 0 | 0 |
| Landscape with figures, Lord Darnley's sale ... ... ... ... | 1802 | ... | 231 | 0 | 0 |
| Landscape, The Temptation of Christ, from the Jesuits' Church in Rome ... ... ... ... | 1804 | ... | 525 | 0 | 0 |
| Democritus at Abdera, 136in. by 85in., Sir G. Yonge's sale ... | 1806 | ... | 735 | 0 | 0 |
| Diogenes Casting away his Golden Cup, 132in. by 85in., Sir G. Yonge's sale ... ... ... | 1806 | ... | 787 | 10 | 0 |

| | | | £ | s. | d. |
|---|---|---|---|---|---|
| Lycian Peasants Transformed into Frogs, Halse's sale ... ... | 1806 | ... | 283 | 15 | 0 |
| Diogenes (bought in), Lord Lansdowne's sale ... ... ... | 1810 | ... | 1029 | 0 | 0 |
| Heraclitus, Lord Lansdowne's sale... | 1810 | ... | 997 | 10 | 0 |
| Landscape, Mercury, Argus, and Io, Knight's sale ... ... ... | 1819 | ... | 399 | 0 | 0 |
| Job and his Friends, Beckford's (Fonthill) sale ... ... ... | 1823 | ... | 441 | 0 | 0 |
| Jason and the Dragon (Lord Bessborough's), G. W. Taylor's sale | 1823 | ... | 315 | 0 | 0 |
| Grand landscape, Mercury and the Woodman, Sir Mark Sykes' sale | 1824 | ... | 2205 | 0 | 0 |
| Group of four figures, Democritus, etc., Lord Radstock's sale ... | 1826 | ... | 378 | 0 | 0 |
| Grand landscape, Mercury and the Woodman, Lord Durham's sale | 1829 | ... | 1680 | 0 | 0 |
| Landscape, Story of Tobit, Coesvelt's sale ... ... ... ... ... | 1837 | ... | 441 | 0 | 0 |
| View in the Apennines, Harman's sale | 1844 | ... | 598 | 10 | 0 |
| Coral-fishers on the Coast of Africa (bought in), Anderdon's sale ... | 1847 | ... | 210 | 0 | 0 |
| Il Viaggio di Rachele, Anderdon's sale ... ... ... ... ... | 1847 | ... | 640 | 10 | 0 |
| The Finding of Moses, 79in. by 48in., from Ottley's Collection, Duke of Buckingham's sale ... ... | 1848 | ... | 1050 | 0 | 0 |
| One of the Battles of Alexander, from Laperière's Collection, Montcalm's sale ... ... ... | 1849 | ... | 273 | 0 | 0 |
| Grand landscape, Apollo and the Sibyl, Lord Ashburnham's sale | 1849 | ... | 1785 | 0 | 0 |
| S. John Preaching, and Philip Baptising the Eunuch (bought in), Lord Ashburnham's sale ... | 1849 | ... | 1050 | 0 | 0 |
| Coral-fishers on the Coast of Africa, Anderdon's sale ... ... | 1851 | ... | 420 | 0 | 0 |
| View in the Apennines (see 1844) (bought in), Gardner's sale ... | 1854 | ... | 472 | 0 | 0 |
| Job and his Friends, from Santa Croce Gallery, Hugh Baillie's sale ... | 1858 | ... | 241 | 10 | 0 |
| Il Viaggio di Rachele, Hind's sale ... | 1859 | ... | 252 | 0 | 0 |
| L'Umana Fragilita, from Ghizi Palace, Lord Northwick's sale... | 1859 | ... | 346 | 10 | 0 |
| Landscape, sheep drinking, from Koncheleff Collection, Barker's sale ... ... ... ... ... | 1869 | ... | 273 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Hagar and the Angel (exhibited Manchester, 1859), Earl of Dunmore's sale ... ... ... | 1870 ... | 262 | 10 | 0 |
| Landscape in the Apennines, Gardner's sale ... ... ... ... | 1876 ... | 220 | 10 | 0 |
| Portrait of Masaniello, 18in. by 13¾in., Munro's sale ... ... | 1878 ... | 105 | 0 | 0 |

**Rosealba Carriera.**—B. Venice, 7th October, 1675; D. Venice, 15th April, 1757; S. Lazzari; P. history and portraits in miniature and pastels. This artist is so frequently spoken of as Rosealba that she is placed here. She was a daughter of Angelo Carriera of Chioggia, who was an official at Venice, and belonged to a respectable family. After making designs for lace and ornamenting snuff-boxes, she studied painting seriously under Lazzari, Diamantini, and Balestra. She painted at first in oils, in a manner which was praised by the French painter Vleughels, yet soon devoted her time to painting miniatures, and portraits in crayons. It was in the latter branch of the art that she gained, about 1700, a celebrity which has lasted to the present time. In 1705 she was elected a member of the Academy of S. Luke at Rome, and of that of Bologna in 1720. Cosimo III. requested her to paint her own portrait, that it might be placed at Florence in the Uffizi, and the Florentine Academy elected her one of its members.

In 1720 Rosealba went to Paris with her mother, her sisters Giovanica and Angela, and her brother-in-law, the painter Pellegrini. Pierre, the brother of Antoine Crozat, procured a free pass for them by the diligence. He seems, on her arrival, to have introduced her to his friends and at Court. At Paris she painted the portraits of Louis XV., then a boy, and those of the Regent and many of the nobility. During her stay in Paris, which lasted about a year, she kept a diary, which was published in 1793 and translated into French in 1865. As she was constantly in the society of many persons distinguished by both rank and acquirements in literature and art, it contains much interesting matter. Rosealba returned to Venice in 1721, and few travellers of any importance visited that city without having their portraits painted by her, or purchasing one of her works. In 1723 she was at Modena, and in 1730 at Vienna. Her sight failed ten years before her death.

Although Rosealba's works were compared to those of Correggio when first executed, time has rendered them less beautiful; still,

it is impossible to refrain from admiring them. They are to be found in most of the great Continental collections, and at Dresden there are 143, among them the portrait of Metastasio. Rosealba's younger sister, Giovanica, also painted in miniature; she died in 1737.

In 1785, at Fitzhugh's sale, "The Seasons" in crayon, by Rosealba, produced £189.

**Ross (Sir William Charles).**—B. London, 3rd June, 1794; D. London, 20th January, 1860; S. Royal Academy; P. miniatures. From an early age Ross showed a talent for drawing, and he entered the Academy Schools in 1808. As a student he earned no less than five silver medals. In 1809, when only fifteen, he exhibited at the Royal Academy "Mordecai Rewarded," "The Judgment of Solomon," and the portraits of a lady and child as "Venus and Cupid;" and between that year and 1859 no less than 300 of his miniatures were on view at the Royal Academy, and five at the British Institution. He did not, however, confine himself to painting in water-colours, but obtained, in 1821, the gold medal of the Society of Arts for his oil painting "The Judgment of Brutus." In 1825, also, Ross exhibited at the Academy a large work in oil, "Christ Casting out the Devils from the Maniacs in the Tombs." Afterwards he devoted his whole time to miniature. In 1837 he was in the full tide of prosperity; he was elected Associate of the Academy in 1838, and a full member in the following year. He painted the Queen, the Prince Consort, and their children, and the King and Queen of the Belgians, and went to Lisbon to paint the King and Queen of Portugal. Prince Louis Napoleon also sat to him. Ross is said to have painted more than 2200 miniatures, many of them being portraits of the most distinguished persons of his time. Apparently he formed his style from the works of Reynolds; his drawing was correct and refined, and his colouring true. In 1857, after a most successful career, he was attacked by paralysis, and died in 1860, foretelling, on his death-bed, that photography would destroy the art of painting in miniature.

**Rosselli (Cosimo).**—B. Florence, 1439; D. 1507; S. his father and Neri de' Bicci; P. history. He was one of the last great artists of the old Florentine school. His finest work is a fresco in a chapel in S. Ambrogio at Florence. It represents "The Exhibition of a Miracle-working Chalice," and as the figures are dressed in the costume of his time, many of them are probably

portraits of his contemporaries. Other good works by his hand are "The Coronation of the Virgin" and "The Assumption of the Virgin," both at Florence. There is also one of his works in our National Gallery.

Rosselli was called to Rome by Sixtus IV. in 1480, to decorate the Sistine Chapel, but his works there were not equal to those of other contemporary painters, although he gained the approval of the Pope by a lavish use of gold and ultramarine. Cosimo Rosselli was the instructor of two artists who became celebrated Pietro di Cosimo, the painter of "The Death of Procris," now in our National Gallery, and the more celebrated Fra Bartolommeo, known as Baccio della Porta.

Easel pictures by Cosimo Rosselli are rare. Those which have been offered at auctions have been sold as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ on the Cross, 75in. by 80in., from Ottley Collection, Solly's sale ... ... ... ... ... | 1847 ... | 19 | 8 | 6 |
| The Annunciation, 82in. by 58in., dated 1486, Solly's sale ... ... | 1847 ... | 325 | 10 | 0 |
| Virgin and Child, four angels, Lord Northwick's sale ... ... ... | 1859 ... | 5 | 15 | 6 |
| Altar-piece, Virgin enthroned with saints, from Fesch Collection, Rev. D. Bromley's sale ... ... | 1863 ... | 29 | 8 | 0 |
| Virgin enthroned with saints, and donor, Barker's sale ... ... | 1874 ... | 99 | 15 | 0 |
| S. Wilgifortis and other saints, 79in. by 72in., Maitland's sale ... | 1879 ... | 78 | 15 | 0 |

**Rosselli (Matteo).**—B. Florence, 1578; D. 1651; S. Pagan and Il Passignano; P. history and portraits. Matteo Rosselli accompanied Il Passignano to Rome, and, after completing his studies there, returned to Florence, where he was much employed by Cosimo II., and painted in fresco scenes from the history of the Medici family. Besides pictures in churches he also painted the well-known "Triumph of David," now in the Pitti Palace, a picture remarkable by the grace and beauty of the female figures and the richness of the colouring.

The works of Matteo Rosselli are almost all in Florence, but there are two in the Louvre.

**Rossetti (Gabriel Charles Dante).**—B. London, 12th May, 1828; D. Birchington, near Margate, 1882; S. Sass's and the Royal Academy Schools; P. history. He was the son of an

Italian political refugee, who, in 1831, became Professor of Italian Literature at King's College, London. His mother was a daughter of Gaetano Polidori, who had been secretary to Alfieri. Gabriel was educated at King's College, and began the study of art at Sass's school about 1843. He was admitted into the schools of the Royal Academy in 1846, but did not study in the Life School. When he left them, in 1848, the admiration he felt for some of Ford Madox Brown's productions caused Rossetti to seek and obtain permission to become his pupil. In that painter's studio he executed his first picture in oil, a portrait of his own father; and in 1847 he took a studio in conjunction with Holman Hunt in Cleveland Street. The following year he and some friends formed what was known as the "Pre-Raphaelite Brotherhood." The first number of *The Germ*, a paper devoted to spreading their ideas, appeared in 1850; but in the third number the title was altered to *Art and Poetry*. The fourth was the last number.

Setting aside the peculiarities in the treatment of his subject and drawing, Rossetti was a very powerful colourist. In 1851 he made the acquaintance of Eleanor Siddall, who became his favourite model, as from that time he reproduced her face, variously modified, in nearly all his works. He drifted into mannerism, and the effect produced by about a dozen of those pictures, when they were hung on a line in a sale-room, was strange, not to say grotesque. Rossetti married Eleanor Siddall in 1860. After a severe illness in 1872, he was an invalid until his death in 1882. His poems were published in 1870, after they had been buried with his wife, who died in 1862. Although born of Italian parents, Rossetti was never in Italy. He worked in fresco, in oil, and in water-colours, and made many illustrations for books.

The following are the prices at which Rossetti's pictures have been sold by auction in London:

| | | £ | s. | d. |
|---|---|---|---|---|
| Dr. Johnson and Ladies at the Mitre, 14in. by 14in., Plint's sale ... | 1862 ... | 75 | 12 | 0 |
| The Two Mothers, 12in. by 10in., Heugh's sale ... ... ... | 1874 ... | 152 | 5 | 0 |
| The Annunciation, 29½in. by 17in., Heugh's sale ... ... ... | 1874 ... | 388 | 10 | 0 |
| A Christmas Carol, dated 1863, Heugh's sale ... ... ... | 1877 ... | 168 | 0 | 0 |
| Jehane la Pucelle Kissing the Sword (his last work) ... ... ... | 1883 ... | 367 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Boat of Love (grisaille) ... | 1883 ... | 126 | 0 | 0 |
| The Lady of Pity ... ... ... | 1883 ... | 47 | 5 | 0 |
| Risen at Dawn... ... ... ... | 1883 ... | 73 | 10 | 0 |
| Beata Beatrix in a Trance ... ... | 1883 ... | 661 | 10 | 0 |
| The preceding six at Rossetti's executors' sale. | | | | |
| Hanging the Mistletoe, Harrison's sale ... ... ... ... ... | 1884 ... | 52 | 10 | 0 |
| Proserpine, 30in. by 18in., Harrison's sale ... ... ... ... ... | 1884 ... | 252 | 0 | 0 |
| The Two Mothers ... ... ... | 1884 ... | 105 | 0 | 0 |
| La Bella Mano, 60in. by 48in. (bought in), Ellis's sale ... ... | 1885 ... | 855 | 15 | 0 |
| La Donna della Fenestra, 39in. by 28in. (bought in), Ellis's sale ... | 1885 ... | 535 | 10 | 0 |
| Venus Verticordia, 32in. by 27in. ... | 1885 ... | 588 | 0 | 0 |
| The Loving-cup, 26in. by 18in., signed and dated 1867 ... ... | 1886 ... | 430 | 10 | 0 |
| Bella e Buona, 18in. by 14½in., dated 1865... ... ... ... | 1886 ... | 378 | 0 | 0 |
| Venus Verticordia, 26½in. by 23in., dated 1868... ... ... ... | 1886 ... | 325 | 10 | 0 |
| Ancilla Domini, 28½in. by 17in., signed and dated 1850 ... ... | 1886 ... | 840 | 0 | 0 |
| Marigolds (girl with flowers)... ... | 1886 ... | 546 | 0 | 0 |
| Dante at the Bier of Beatrice, 60in. by 78in. ... ... ... ... | 1886 ... | 1050 | 0 | 0 |
| Beata Beatrix ... ... ... ... | 1886 ... | 1207 | 0 | 0 |
| La Ghirlandata, 45½in. by 34½in., signed and dated 1871 ... ... | 1886 ... | 1050 | 0 | 0 |
| Found, 36in. by 17½in., dated 1853 ... | 1886 ... | 756 | 0 | 0 |
| Mariana, 43in. by 45in. ... ... | 1886 ... | 661 | 10 | 0 |
| The preceding ten at Graham's sale. | | | | |
| Return of Tibullus to Delia ... ... | 1886 ... | 168 | 0 | 0 |
| Venus Verticordia, Graham's sale ... | 1887 ... | 450 | 0 | 0 |
| Pandora, dated 1872, Graham's sale | 1887 ... | 550 | 0 | 0 |
| Mary Magdalen, dated 1877 ... | 1889 ... | 215 | 0 | 0 |
| Astarte Syriaca ... ... ... | 1891 ... | 472 | 0 | 0 |
| Proserpine ... ... ... ... | 1892 ... | 567 | 0 | 0 |
| Mnemosyne ... ... ... ... | 1892 ... | 325 | 0 | 0 |
| Vericona Veronese. dated 1872 ... | 1892 ... | 1050 | 0 | 0 |
| Sea Shell ... ... ... ... | 1892 ... | 441 | 0 | 0 |
| La Pia de Tollomei ... ... ... | 1892 ... | 315 | 0 | 0 |
| Dis Manibus ... ... ... ... | 1892 ... | 273 | 0 | 0 |
| Salutation of Beatrice... ... ... | 1892 ... | 567 | 0 | 0 |
| Blessed Damozel ... ... ... | 1892 ... | 1029 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Lady Lillith ... ... ... ... | 1892 ... | 525 | 0 | 0 |
| Mona Rosa ... ... ... ... | 1892 ... | 462 | 0 | 0 |
| Loving Cup ... ... ... ... | 1892 ... | 861 | 0 | 0 |
| Found ... ... ... ... ... | 1892 ... | 624 | 0 | 0 |
| The preceding twelve at Leyland's sale. | | | | |
| Loving Cup, Graham's sale ... ... | 1894 ... | 451 | 0 | 0 |
| Venus Verticordia, Anderson's sale | 1894 ... | 525 | 0 | 0 |
| In water-colours: | | | | |
| Lovers, Windus's sale... ... ... | 1859 ... | 12 | 0 | 0 |
| The Wedding of S. George, 13½in. by 13½in., Plint's sale ... ... | 1862 ... | 40 | 19 | 0 |
| The Toilet, 14½ by 13in. ... ... | 1865 ... | 69 | 6 | 0 |
| Joan of Arc, Rose's sale ... ... | 1865 ... | 94 | 10 | 0 |
| Lucrezia Borgia, Windus's sale ... | 1868 ... | 73 | 10 | 0 |
| Mona Rosa, Heugh's sale ... ... | 1877 ... | 105 | 0 | 0 |
| Lucrezia Borgia, 24½in. by 15in., Potter's sale ... ... ... | 1881 ... | 183 | 15 | 0 |
| Giotto Painting the Portrait of Dante, Rossetti's executors' sale | 1883 ... | 430 | 10 | 0 |
| The Rose Garden, Graham's sale ... | 1886 ... | 250 | 0 | 0 |
| First Madness of Ophelia, Graham's sale ... ... ... ... ... | 1886 ... | 225 | 0 | 0 |
| Loving Cup (panel), Graham's sale | 1886 ... | 410 | 0 | 0 |
| Francesco da Rimini, Graham's sale | 1886 ... | 385 | 0 | 0 |
| Washing Hands, Craven's sale ... | 1895 ... | 504 | 0 | 0 |
| Return of Tibullus, Craven's sale ... | 1895 ... | 278 | 0 | 0 |

**Rossi (Francesco)**, known as Il Cecco di Salviati. — B. Florence, 1510; D. Florence, 1563; S. Andrea del Sarto; P. history and portraits. Rossi, often spoken of as Salviati, was the friend of Vasari, who praises some of the very considerable works he executed in palaces in Italy. He subsequently went to France, where his singular character and reckless wit caused him to be very little employed. There are examples of his painting in many of the great Continental collections, and in our own National Gallery is a "Charity," which gives a good idea of his style.

**Rosso (Il), Rosso del,** or **Maitre Roux.**—B. Florence, 1496 (?); D. Florence, 1541; S. Michael Angelo and Parmigiano; P. history and fable. Il Rosso had already made himself a good reputation in Rome, when he was stripped of all he possessed by the Germans, in 1527, in the sack of Rome. He escaped with difficulty, and at last reached Venice. From that place he was called to France by Francis I., who appointed him to undertake the works and decoration of the Château de Fontainebleau.

When Primaticcio, in 1531, was also employed there by Francis, a deadly enmity sprang up between the two artists, for Il Rosso was a man of most violent character, and he poisoned himself through remorse at having caused his friend Pellegrini to be tortured by a false accusation which he brought against him.

The works of Il Rosso are stamped with the character of the man, for although full of originality, spirited drawing, and brilliant colouring, they are wild both in conception and in execution. The influence of Il Rosso on the native schools of art which existed in France before his arrival in that country was most injurious: that of Primaticcio less so, for he was a man of more refinement. These two, with the numerous artists they employed, formed what is best known as the School of Fontainebleau.

**Rottenhammer** [not Rottenhamer] (**Johann**).—B. Munich, 1564; D. Augsburg, 1623; S. Donnauer and Tintoretto; P. mythological subjects and landscapes. He was the son of a painter named Thomas Rottenhammer. When in Italy, Rottenhammer painted some pictures on a large scale, among others, "The Death of Adonis," now in the Louvre, and a "Last Judgment," in which the figures are naked, but he is most generally known as the painter of small figures on copper, often in landscapes by Velvet Breughel or Paul Bril. He had a son, Dominic, of whom nothing is known except that there is a picture by him dated 1613.

Pictures by Johann Rottenhammer have been sold at prices varying from £6 6s. to upwards of £300. The following have produced at auctions £50 or upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Noces de Cana, Fraula's sale ... | 1738 ... | 90 | 0 | 0 |
| Chute de Phaeton, Wassenaer's sale | 1750 ... | 130 | 0 | 0 |
| Le Festin des Dieux, Gaillard de Gagny's sale ... ... ... | 1762 ... | 150 | 0 | 0 |
| Les Arts Liberaux, Braamcamp's sale ... ... ... ... ... | 1771 ... | 85 | 0 | 0 |
| Enlèvement des Sabines, Juvigny's sale ... ... ... ... ... | 1779 ... | 115 | 0 | 0 |
| Assumption of the Virgin, Clarke and Hibbert's sale ... ... | 1802 ... | 70 | 7 | 0 |
| Holy Family ... ... ... ... | 1804 ... | 52 | 10 | 0 |
| S. John Preaching (bought in) ... | 1813 ... | 105 | 0 | 0 |
| The Elements (four), with Breughel | 1839 ... | 84 | 0 | 0 |
| Repose of the Holy Family, saints, angels, flowers, 39in. by 31in., Gillott's sale ... ... ... | 1872 ... | 168 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Four, Jacob's Dream, Finding of Moses, Gathering Manna, and S. John Preaching, 11in. by 17in., Duke of Hamilton's sale | 1882 ... | 945 | 0 | 0 |
| Apollo, Venus, and Cupids, 11in. by 8in., landscape by Breughel, Duke of Hamilton's sale ... | 1882 ... | 304 | 10 | 0 |
| The Seasons, 36in. by 20in., Duke of Marlborough's sale ... ... | 1886 ... | 168 | 0 | 0 |
| Holy Family, in a wreath, six figures, 16½in. by 21in., Duke of Marlborough's sale ... ... ... | 1886 ... | 105 | 0 | 0 |
| A similar picture, Duke of Marlborough's sale ... ... ... | 1886 ... | 136 | 10 | 0 |

**Roucy (Anne Louis Girodet de).**—*See* **Girodet-Trioson.**

**Rousseau.**—Of six French painters of this name the best were:

**Rousseau (Jacques).**—B. Paris, 1630; D. London, about 1694; S. Swanevelt; P. architecture and landscapes. After studying painting in Paris, he went to Rome, where he married Swanevelt's sister, and was instructed by that artist in landscape-painting. On his return to France he was elected a member of the Academy (in 1662), and received important commissions. Being a Protestant, he was obliged to leave France on the Revocation of the Edict of Nantes, and withdrew to Switzerland and Holland. While in the latter country he was invited to England by the Duke of Montague, and employed, with La Fosse and Monnoyer, in decorating Montague House. He also painted for the Palace at Hampton Court.

Jacques Rousseau's landscapes are in the classical style, and architecture is generally introduced into them. He appears to have imitated Nicolas Poussin. Rousseau etched nineteen plates, which have great merit.

**Rousseau (Pierre Etienne Théodore).**—B. Paris, 1812; D. Barbizon, 22nd December, 1867; S. S. Martin Rémond and Guillon-Lethière; P. landscapes. He exhibited at the Salon in Paris in 1834, 1835, and 1838. After that his works were rejected on the ground that they were not classical. But such decisions came to an end with the jury of the members of the Institute in 1848. In the meantime Rousseau settled at Barbizon, near Fontainebleau. In 1849 his pictures at the Salon won for him a medal of the first class; in 1852 he

received the cross of the Legion of Honour; in 1855 a second medal of the first class; in 1867 a "médaille d'honneur," and was promoted in the Legion of Honour. There are fine examples of his pictures in the Louvre and in several of the provincial museums in France.

At Nicol's sale, in 1873, a "Scene near Fontainebleau," by P. E. T. Rousseau, was sold for £472 10s.

**Roussel.**—*See* **Russell (Theodore).**

**Roux (Maître).**—*See* **Rosso.**

**Rowbotham (Thomas Leeson).**—B. Dublin, 21st May, 1823; D. Kensington, 30th June, 1875; S. his father; P. landscapes. His father was an artist, known as Rowbotham of Bath, who lived at Bristol until the son was twelve years of age. In 1847 the son visited Wales, and subsequently Germany, Normandy, and Italy. After seeing the last-named country, his favourite subjects were marine views in Italy. He succeeded his father as drawing-master at the Naval School at New Cross. In 1858 he was elected a member of the Institute of Painters in Water-Colours. He was also a good musician.

Water-colour drawings by Rowbotham have been sold by auction as follow:

| | | £ | s. | d. |
|---|---|---|---|---|
| Cave at Naples, Heritage's sale ... | 1870 ... | 70 | 7 | 0 |
| Lake of Como ... ... ... ... | 1874 ... | 48 | 6 | 0 |
| About 300 drawings sold for various sums at Rowbotham's executors' sale, the highest being ... ... | 1876 ... | 32 | 11 | 0 |
| Bay of Naples, Lambert's sale ... | 1884 ... | 84 | 0 | 0 |
| Lago Maggiore, Lambert's sale ... | 1884 ... | 94 | 10 | 0 |

**Rowlandson (Thomas).**—B. London, July, 1756; D. London, 22nd April, 1827; S. Royal Academy; P. caricatures. Rowlandson was the son of a tradesman in the Old Jewry. From an early age he showed a talent for drawing caricatures. He was very young when he was sent to the Royal Academy Schools, and when sixteen went to Paris, where he studied drawing for two years in an art school. After that he returned to the Royal Academy, and acquired a good knowledge of the human figure and the power of drawing it rapidly yet with sufficient finish. A French lady, whose maiden name was Chattelier, and who had married his uncle, Thomas Rowlandson, assisted him with money during her life, and left him at her death £7000 and other

property. That advantage helped him to acquire skill as a designer of serious subjects; but he was of an exceedingly careless disposition, and frequently lost large sums at play. He was, therefore, often in want of ready money, and was induced to earn it by resorting to his talent for caricature.

It is said that Ackerman, who published many of his prints, suggested to him the illustration of "Doctor Syntax in Search of the Picturesque" and of other works. But this can only have been in a general way, for Rowlandson had an innate sense of the ridiculous, and a most happy facility for portraying it. Although, like all artists, he had been impressed by certain figures that he had met with, and often reproduced some very like them, he can hardly be said to have been a mannerist. Moreover, his caricatures are invaluable as having preserved the social habits and the dresses of the last century.

As Rowlandson's caricatures have always been popular, there are many drawings which have been made in imitation of his prints, and of late years the latter have been copied in Germany and Holland, and the impressions sent to this country to be sold, so that it is always well to be on guard against such imitations or reproductions. Genuine drawings by Rowlandson have usually produced from 5s. to £2 at sales since 1822; but a few have reached higher prices, such as the following, at James's sale:

| | | £ | s. | d. |
|---|---|---|---|---|
| The New Inn Posthouse ... ... | 1880 ... | 5 | 15 | 6 |
| Taplow, Bucks ... ... ... ... | 1880 ... | 4 | 4 | 0 |
| Captain O'Kelly (owner of Eclipse) at Newmarket, 12in. by 14in. ... | 1880 ... | 10 | 10 | 0 |
| A Review ... ... ... ... | 1880 ... | 6 | 6 | 0 |

**Rubens** (**Petrus Paulus** or **Sir Peter Paul**).—B. Siegen or Antwerp, 29th June, 1577; D. Antwerp, 30th May, 1640; S. Tobias Verhaagt, Adam van Noort, and Otto van Veen; P. history, portraits, genre, and landscapes. Jan Rubens and his wife Marie Pypelincx, the parents of this great artist, were natives of Antwerp. Owing to the religious disturbances in Flanders, they emigrated to Germany in 1568, lived first at Cologne, and subsequently at Siegen. In 1578 they removed to Cologne, and there they remained until the death of Jan Rubens, in 1587, when his wife returned to Antwerp. Jan Rubens was a lawyer, and "echevin" of Antwerp. Peter Paul was trained to follow the same profession, and received an excellent education, partly at the Jesuits' College at Antwerp. He became page to his godmother,

the Countess Lalaing, but showed such an early passion for art that his mother acceded to his wish, when he was thirteen, to become a painter.

After receiving his first instruction from Verhaagt and Van Noort, the coarse manners of the latter became so intolerable to Rubens, that he left his school, and obtained admission into that of Van Veen, known as Otho Venius, a man of refined manners and an accomplished artist. Rubens studied under him for four years. In 1598 Rubens was received into the Guild of S. Luke at Antwerp; in 1609 into the Brotherhood of Romanists, of which he became President in 1613; and in 1631 he was Dean of S. Luke's. On 9th May, 1600, he left Flanders for Italy. Whilst at Venice, he became known to Vincenzio I. de Gonzaga, Duke of Mantua, to whom he had brought a letter of introduction from the Archduke Albert. Rubens entered the service of Vincenzio, and was employed by him at Venice and Rome in copying celebrated pictures; but the artist was at Mantua in 1602.

On 5th March, 1603, the Duke sent Rubens, by way of Leghorn, on a mission to Philip III. of Spain. In connection with this mission, it is interesting to know that the Dukes of Mantua were then in possession of one of the finest breeds of horses in Europe, and that those horses were probably the models for the noble animals Rubens introduced into his pictures, as they answer to the description of "The Mantuan Horse." Among the presents from Vincenzio for Philip, of which Rubens took charge, were some horses, and on his arrival at Valladolid, Rubens wrote to the Duke (on 17th May) that the horses had reached that place, "pieni é belli come si serai dalla stalla di Vostra Altezza Serenissima." They had been twenty days at sea when they reached Alicante, and twenty more on the road to Valladolid. In his accounts of expenses on the journey, Rubens charges for "baths of wine for the horses." The equestrian portrait by Van Dyck in the National Gallery gives a good idea of what those horses must have been. Of the horses Philip's master of the hounds chose one, named "Bazzofione," for Philip's own riding.

Rubens remained about a year in Spain, and while there painted several pictures and many portraits. Cruzada Villaamil gives a list of no less than sixty-three pictures by Rubens which have disappeared from the Royal collections in Spain; but they were not all painted while Rubens was in that country. Even

now about the same number remain in the galleries of Spain. Rubens did not visit France, but returned to Italy by sea.

While at Mantua Rubens studied and made copies of pictures in the Duke's possession, especially of the works of Mantegna. After his return from Spain he passed his time between Mantua and Rome. He appears to have quitted the former in 1607 for Rome. While there Rubens was joined by his elder brother Philippe, who visited that city twice, and resided there three or four years. The work on "Antiquities," which Philippe published in 1608, was partly composed and the drawings made for it by Peter Paul. Philippe, who was a very learned man and the friend of Lipsius, was, in 1609, named Secretary of State by the Senate of Antwerp, but died in 1611.

Between 1606 and 1608 Rubens visited Bologna, Florence, and Genoa. He must have passed some time in the last-named city, for while there, besides painting pictures, he made the drawings for the fine folio "Palazzi di Genova," which he dedicated to his patron, Don Carlo Grimaldi, and published at Antwerp on 29th May, 1622.

Rubens, however, returned to Rome, for in a letter he addressed to the secretary of the Duke of Mantua, dated Rome, 28th October, 1608, he stated that he had received information that his mother was ill. Two days later he left Rome for Flanders. On the road he received the news that his mother had died on 19th October, 1608. The grief caused by his loss was so profound that Rubens, on his arrival at Antwerp, remained secluded in the Abbey of S. Michael, where his mother had been buried, for three months. On the monument he erected there to her memory he described her as "Maria Pypelingia prudentissima lectissima femina." It is easy to believe how highly he esteemed her, for there have been few women whose conduct and talents have inspired more admiration, and it was evidently from her that her children inherited those qualities which may perhaps be best described by the word greatness.

Vincenzio de Gonzaga was at this time in France. For some reason the connection between him and Rubens ceased, and, on the 23rd September, 1609, Rubens was appointed painter to the Archduke and Duchess Albert and Isabella, a position which included a pension and many privileges. In the following month he married Isabella Brandt, daughter of Jean Brandt, a registrar at Antwerp. Of their two children, the Archduke stood godfather for the elder, and gave him his own name. After the death of

[illegible] Rubens an[illegible] 1624 [illegible] of [illegible] In [illegible] He [illegible] here to [illegible] England.

[illegible] Mary [illegible] Luxembourg. [illegible] Duke of Bucking[illegible] work [illegible] Rubens was [illegible] the work at the Luxembourg. In 1627 [illegible] negotiations with Spain [illegible] came to Brussels to [illegible] impossible to follow [illegible] Rubens was [illegible] Philip IV to come to Madrid, [illegible] September 1628. He [illegible] the intermediate time [illegible] portraits. It was then also [illegible] Olivarez having [illegible] to continue the negotiations [illegible] London on the 10th or 11th [illegible] received a cordial reception [illegible] "Peace and War," now in [illegible] James I at White[illegible] Charles and left [illegible] December of that year [illegible] Fourment, or Forman, [illegible] first wife's sister. In 1633 [illegible] Holland, but his old [illegible] died in that year. [illegible]

[illegible] himself a house at [illegible] between Vilvorde and Mech[illegible] of his life, much time there. He [illegible] principally landscapes, yet he was employed in 1635 [illegible] for the triumphal entry of the [illegible]. His designs for decorations were engraved and [illegible]. His last great work was "The Crucifixion of St. Peter," painted in 1637, for the Church

of S. Peter at Cologne. To many persons Rubens is only known as the painter of large pictures, executed with the greatest boldness; but he made also an almost endless number of drawings from cameos with great minuteness, also designs for book-plates, silversmiths' work, and in the British Museum is one for the frame of a looking-glass. All these are drawn with the greatest neatness and minute ornament. He could undoubtedly draw very correctly when he thought it necessary to do so, and with regard to his colouring, it must not be forgotten that when at Venice, about 1600—as Palma Giovanni only died in 1628—Rubens had the advantage not only of copying the works of the great Venetian painters, then undimmed by time, but of learning from persons still living all the processes they had used in painting their works.

Rubens, who had for some years suffered from gout, died on the 30th of May, 1640, and was interred in the vault of the Fourment family, but two years afterwards his body was removed to a chapel built specially out from the Church of S. Jacques at Antwerp. After his death the works of art in his possession produced £25,000, a very large sum in those days, and these were independent of what he had sold previously to the Duke of Buckingham for 100,000 florins, which would be about £20,000 of our present money. He was succeeded in his office of Secretary to the Privy Council by his eldest son, who died young. He had five children by his second wife, who afterwards married Baron J. B. Broechoven. Rubens etched a few plates, and the engravings made from his works must now number nearly two thousand.

The number of pictures painted by Rubens would appear incredible if it were not known that he was in the habit, from the time when he settled at Antwerp, of making sketches on a small scale, from which pupils painted pictures of the size required, and which Rubens completed himself. The finest collection of his works is that at Munich. More than 500 pictures attributed to Rubens have been sold by auction in London and Paris alone since 1745, when a sketch of "S. George and the Dragon" was sold at La Roque's sale for less than £3; while the highest we meet with is £7560, paid, at the Duke of Marlborough's sale in 1886, for "Venus, Cupid, and Adonis," 77in. by 94in., a picture which was presented by the Emperor to the first Duke of Marlborough. It would lengthen the following list too much to give more than the pictures which are peculiarly interesting, or have produced £300 or upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| S. Cecile, Tallard's sale ... ... | 1751 ... | 800 | 0 | 0 |
| Paysage, Tallard's sale ... ... | 1751 ... | 400 | 0 | 0 |
| Portrait d'une des Femmes de Rubens, La Live de Jully's sale | 1770 ... | 800 | 0 | 0 |
| Adoration des Bergers, Randon de Boisset's sale ... ... ... | 1777 ... | 400 | 0 | 0 |
| The Four Doctors of the Church (sketch) ... ... ... ... | 1792 ... | 430 | 0 | 0 |
| The Wise Men's Offering, Bertel's sale ... ... ... ... | 1792 ... | 312 | 18 | 0 |
| Nature Unveiled by the Graces, with nymphs and satyrs, 42in. by 28in., flowers and fruits by Breughel (see Smith's Catalogue), Sir L. Dundas's sale ... ... | 1794 ... | 882 | 0 | 0 |
| Christ with Martha and Mary, partly by Breughel (small), Calonne's sale ... ... ... | 1795 ... | 341 | 5 | 0 |
| Ceres and Pomona, Bryan's sale ... | 1798 ... | 514 | 10 | 0 |
| Diana and Nymphs, from Valkenier Collection, Bryan's sale ... ... | 1798 ... | 1050 | 0 | 0 |
| Death of Adonis, Bryan's sale ... | 1798 ... | 1447 | 10 | 0 |
| Apotheosis of James I. (sketch for the ceiling at Whitehall), Bayley's sale ... ... ... | 1799 ... | 18 | 18 | 0 |
| Sainte Famille, Robit's sale ... ... | 1801 ... | 480 | 0 | 0 |
| Virgin, Child, Joseph, and S. John, 58½in. by 52½in., Purling's sale... | 1801 ... | 315 | 0 | 0 |
| The Assumption of the Virgin, 53in. by 39in., from Comte D'Arcy's Collection, Purling's sale ... | 1801 ... | 588 | 5 | 0 |
| The Judgment of Paris, Lady Holderness's sale ... ... ... | 1802 ... | 320 | 5 | 0 |
| The Assumption (the above picture), from Purling's Collection, Clarke and Hibbert's sale ... ... | 1802 ... | 430 | 10 | 0 |
| Diana Returning from the Chase (painted for the family of Valkenier), Clarke and Hibbert's sale ... ... ... ... ... | 1802 ... | 1152 | 10 | 0 |
| Landscape, sunset, Lord Lansdowne's sale ... ... ... ... ... | 1806 ... | 320 | 0 | 0 |
| Portrait of Sir Theodore Turquet de Mayerne, Lord Lansdowne's sale ... ... ... ... ... | 1806 ... | 80 | 17 | 0 |
| Holy Family, 51in. by 48in., Sir G. Yonge's sale ... ... ... | 1806 ... | 535 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Adoration of the Magi, altar-piece for the Chapel of the White Nuns at Louvain ... ... ... | 1806 ... | 840 | 0 | 0 |
| Elevation of the Brazen Serpent, Wilson's sale ... ... ... | 1807 ... | 1260 | 0 | 0 |
| The Return of Peace to Antwerp ... | 1807 ... | 950 | 0 | 0 |
| Portrait, Helena Forman, landscape by Breughel, La Fontaine's sale | 1807 ... | 290 | 0 | 0 |
| Holy Family, from Munich ... ... | 1807 ... | 840 | 0 | 0 |
| Loves of the Centaurs, Greville's sale ... ... ... ... ... | 1810 ... | 640 | 0 | 0 |
| Pan and Syrinx, W. Porter's sale ... | 1810 ... | 1055 | 0 | 0 |
| Rubens as S. George, and his wives, from Balbi Palace, Genoa, W. Porter's sale ... ... ... | 1810 ... | 2152 | 10 | 0 |
| Moses and the Brazen Serpent, Campion's sale ... ... ... ... | 1810 ... | 1050 | 0 | 0 |
| The same subject, probably the same picture ... ... ... ... | 1810 ... | 890 | 0 | 0 |
| The Conversion of S. Paul, from Montesquieu Collection, Elwin's sale ... ... ... ... ... | 1810 ... | 2677 | 10 | 0 |
| Commerce of Antwerp ... ... | 1811 ... | 577 | 10 | 0 |
| Calling of S. Matthew, from S. Pietro Collection (bought in), Elwin's sale ... ... ... ... ... | 1811 ... | 1522 | 0 | 0 |
| Portrait of Villiers, Duke of Buckingham, Clos's sale ... ... ... | 1812 ... | 360 | 0 | 0 |
| Moonlight, from Sir J. Reynolds' Collection, J. W. Willett's sale | 1813 ... | 315 | 0 | 0 |
| Rubens and his Wives (bought in), J. W. Willett's sale... ... ... | 1813 ... | 357 | 0 | 0 |
| Triumph of Faith (bought in), Delahante's sale ... ... ... | 1814 ... | 430 | 10 | 0 |
| The Tribute Money ... ... ... | 1816 ... | 514 | 10 | 0 |
| The Woman Taken in Adultery, H. Hope's sale ... ... ... | 1816 ... | 2100 | 0 | 0 |
| Triumph, after Mantegna, from Balbi Palace, now in National Gallery, Campernowne's sale ... ... | 1820 ... | 351 | 15 | 0 |
| Virgin and Child and S. John, from Purling's Collection ... ... | 1820 ... | 550 | 0 | 0 |
| The Tribute Money, from Powderham Castle, Webb's sale ... ... | 1821 ... | 441 | 0 | 0 |
| Sainte Famille, Laperière's sale ... | 1823 ... | 2560 | 0 | 0 |
| Lioness rolling on the ground, G. W. Taylor's sale ... ... ... | 1823 ... | 325 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Rainbow, landscape, from Balbi Palace, G. W. Taylor's sale ... | 1823 ... | 2730 | 0 | 0 |
| The Continence of Scipio, from Orleans Collection bought in), Lord Berwick's sale ... ... | 1825 ... | 1785 | 0 | 0 |
| The same picture, Lord Berwick's sale ... ... ... ... ... | 1826 ... | 693 | 0 | 0 |
| Rubens and his Wives ... ... | 1826 ... | 367 | 10 | 0 |
| Argus, Mercury, and Io, 22in. by 31in., Lord Radstock's sale ... | 1826 ... | 325 | 10 | 0 |
| La Marche de Silène, Bonnemaison's sale ... ... ... ... ... | 1827 ... | 425 | 0 | 0 |
| Landscape, figures dancing, from Jullienne's Collection, Emmerson's sale ... ... ... ... | 1829 ... | 997 | 10 | 0 |
| Descent from the Cross ... ... | 1830 ... | 325 | 10 | 0 |
| The Prodigal Son ... ... ... | 1830 ... | 1092 | 0 | 0 |
| The Salutation ... ... ... ... | 1833 ... | 462 | 0 | 0 |
| Portrait of an old man, dated 1611, from Orange Collection, 74in. by 36½in., Nieuwenhuys' sale ... | 1833 ... | 635 | 0 | 0 |
| Portrait of Helena Forman, from Robit Collection, Sir S. Clarke's sale ... ... ... ... ... | 1840 ... | 309 | 15 | 0 |
| The Holy Family, engraved by J. Ward, Sir S. Clarke's sale ... | 1840 ... | 954 | 0 | 0 |
| Le Denier de César, Heris's sale ... | 1841 ... | 1400 | 0 | 0 |
| Landscape, square tower, and bridge | 1841 ... | 304 | 10 | 0 |
| Portrait of the Baron de Vire ... | 1841 ... | 483 | 0 | 0 |
| Portrait of La Baronne de Vire ... | 1841 ... | 430 | 10 | 0 |
| Melchizedek Giving Bread and Wine to Abraham, from Jullienne's collection ... ... ... ... | 1841 ... | 598 | 10 | 0 |
| Atalanta and Meleager, and the Calydonian Boar ... ... ... | 1841 ... | 997 | 10 | 0 |
| The preceding five in Lady Stuart's sale ... ... ... | | | | |
| Elevation of the Cross (sketch), J. Harman's sale ... ... ... | 1844 ... | 787 | 10 | 0 |
| Landscape, J. Harman's sale... ... | 1844 ... | 535 | 10 | 0 |
| Judgment of Paris, 57in. by 75in., from Orleans Collection, Penrice's sale ... ... ... ... ... | 1844 ... | 4200 | 0 | 0 |
| Adoration des Bergers, Fesch's sale... | 1845 ... | 750 | 0 | 0 |
| Holy Family, Higginson's sale ... | 1846 ... | 2478 | 0 | 0 |
| The Return from Egypt, Buchanan's sale ... ... ... ... ... | 1846 ... | 278 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| A Lion Hunt, Hickman's sale ... | 1847 ... | 300 | 0 | 0 |
| Hercules and Omphale, De Morny's sale ... ... ... ... ... | 1848 ... | 504 | 0 | 0 |
| Abraham and Melchizedek, Sir T. Baring's sale ... ... ... | 1848 ... | 383 | 0 | 0 |
| Nature Unveiled by the Graces, from Dundas Collection, Lord Ashburnham's sale ... ... ... | 1850 ... | 1050 | 0 | 0 |
| The Adoration of the Magi, C. L. Bonaparte's sale ... ... ... | 1853 ... | 1200 | 0 | 0 |
| A landscape, Gardner's sale ... ... | 1854 ... | 558 | 10 | 0 |
| Nature Unveiled by the Graces, Woodburn's sale ... ... ... | 1854 ... | 388 | 10 | 0 |
| The Triumph of Julius Cæsar, after Mantegna (now in National Gallery), S. Rogers's sale ... | 1856 ... | 1102 | 10 | 0 |
| The Waggon, S. Rogers's sale ... | 1856 ... | 640 | 10 | 0 |
| Moonlight, horse grazing, from Sir J. Reynolds's Collection, S. Rogers's sale ... ... ... ... ... | 1856 ... | 325 | 10 | 0 |
| A Boar Hunt, S. Rogers's sale ... | 1856 ... | 325 | 10 | 0 |
| The Rainbow, landscape (from Balbi Palace), S. Rogers's sale... .. | 1856 ... | 4550 | 0 | 0 |
| Sujet mythologique, Patureau's sale | 1857 ... | 450 | 0 | 0 |
| S. Thérèsa, Patureau's sale ... ... | 1857 ... | 650 | 0 | 0 |
| The Delivery of the Keys to Peter, Lord Northwick's sale ... ... | 1857 ... | 483 | 0 | 0 |
| Portrait, Pourtales-Gorgier's sale ... | 1865 ... | 450 | 0 | 0 |
| L'Entrée d'Henri IV. à Paris (esquisse), Van Brienen de Grootelindt's sale... ... ... | 1865 ... | 480 | 0 | 0 |
| Sept tableaux, Pommersfelden's sale | 1867 ... | 6480 | 0 | 0 |
| Colère d'Achille (bought in), Salamanca's sale ... ... ... | 1867 ... | 660 | 0 | 0 |
| Mort d'Achille (bought in), Salamanca's sale ... ... ... | 1867 ... | 660 | 0 | 0 |
| Le Christ Pleuré par les Saintes Femmes, San Donato sale ... | 1868 ... | 1000 | 0 | 0 |
| His own portrait, 33in. by 24½in., Delafield's sale ... ... ... | 1870 ... | 483 | 0 | 0 |
| Apollon et Midas, Péreire's sale ... | 1872 ... | 1600 | 0 | 0 |
| Family of Rubens, 90in. by 81in. (engraved), Gillott's sale ... | 1872 ... | 1291 | 10 | 0 |
| Colère d'Achille, Salamanca's second sale ... ... ... ... ... | 1875 ... | 530 | 0 | 0 |
| Mort d'Achille, Salamanca's second sale ... ... ... ... ... | 1875 ... | 800 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Triumphant, 28in. by 19in., (Welch), Bredel's sale ... ... | 1875 ... | 430 | 10 | 0 |
| Landscape, with women and cows, Gardner's sale ... ... ... | 1876 .. | 514 | 10 | 0 |
| Virgin and Child (Smith, No. 794), Foster's sale ... ... ... | 1876 ... | 420 | 0 | 0 |
| Jacob and Esau, 19½in. by 15½in., (sketch), Munro's sale ... ... | 1879 ... | 325 | 16 | 0 |
| Virgo Brabantina, 42½in. by 31in., Munro's sale ... ... ... | 1879 ... | 1050 | 0 | 0 |
| Landscape, figures dancing, 34½in. by 51½in., Maitland's sale ... ... | 1879 ... | 840 | 0 | 0 |
| Constantine's Entry into Rome, (engraved), Marshall's sale ... | 1881 ... | 325 | 10 | 0 |
| Christ Delivering the Keys to Peter, Grant's sale ... ... ... | 1881 ... | 724 | 10 | 0 |
| Bellerophon and Chimæra, 13½in. by 11in. ... ... ... ... | 1882 ... | 378 | 0 | 0 |
| Loves of the Centaurs, 26in. by 28in. | 1882 ... | 2100 | 0 | 0 |
| Daniel in the Lions' Den, 90in. by 120in. ... ... ... ... | 1882 ... | 5145 | 0 | 0 |
| Portrait of I. Brandt, seated, 47in. by 36in. ... ... ... ... | 1882 ... | 1837 | 10 | 0 |
| Birth of Venus (grisaille, oval) ... | 1882 ... | 1680 | 0 | 0 |
| Portrait of Olivarez, 28in. by 22in. (grisaille, engraved) ... ... | 1882 ... | 472 | 10 | 0 |
| Portrait of Philip IV., 30in. by 25in., copy from Velasquez ... ... | 1882 ... | 598 | 10 | 0 |
| The preceding seven at the Duke of Hamilton's sale. | | | | |
| Holy Family, S. Francis, etc., 68in. by 79in. (bought in), Sir P. Miles's sale ... ... ... | 1884 ... | 5250 | 0 | 0 |
| Woman Taken in Adultery, 56in. by 88in. (bought in), Sir P. Miles's sale ... ... ... ... ... | 1884 ... | 1785 | 0 | 0 |
| Conversion of Saul, 96in. by 16in. (bought in), Sir P. Miles's sale | 1884 ... | 3465 | 0 | 0 |
| Portrait of a young lady, 25in. by 19in., De Zoete's sale ... ... | 1885 ... | 378 | 0 | 0 |
| Daniel in the Lions' Den, from Duke of Hamilton's Collection, Denison's sale ... ... ... ... | 1885 ... | 2100 | 0 | 0 |
| Birth of Venus (grisaille, now in National Gallery), from Duke of Hamilton's Collection, Denison's sale ... ... ... .. ... | 1885 ... | 672 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Christ Blessing Little Children, 52in. by 77in. ... ... ... | 1886 ... | 840 | 0 | 0 |
| Madonna and Child (Smith, No. 836) | 1886 ... | 1428 | 0 | 0 |
| Holy Family (engraved by Bolswert) | 1886 ... | 483 | 0 | 0 |
| Adoration of the Magi, replica of picture in the Louvre ... ... | 1886 ... | 1575 | 0 | 0 |
| Meleager and Atalanta, engraved by Bloemart ... ... ... ... | 1886 ... | 546 | 0 | 0 |
| Return of the Holy Family (engraved), 90in. by 54in. ... ... | 1886 ... | 1575 | 0 | 0 |
| Holy Family (engraved by Vorterman) ... ... ... ... | 1886 ... | 1260 | 0 | 0 |
| The Distribution of the Rosary (Smith, 843) ... ... ... | 1886 ... | 1585 | 10 | 0 |
| Departure of Lot and his Family (Smith, 826) ... ... ... | 1886 ... | 1942 | 10 | 0 |
| The Roman Daughter (Smith, 842)... | 1886 ... | 1260 | 0 | 0 |
| Portrait of Anne of Austria, 1640 ... | 1886 ... | 3885 | 0 | 0 |
| Venus, Cupid, and Adonis, 77in. by 94in., presented by the Emperor to the first Duke of Marlborough | 1886 ... | 7560 | 0 | 0 |
| Filial Piety ... ... ... ... | 1886 ... | 1500 | 0 | 0 |
| The preceding thirteen at the Duke of Marlborough's sale. | | | | |
| Portrait of himself and wife... ... | 1888 ... | 2500 | 0 | 0 |
| Mars and Venus ... ... ... | 1888 ... | 675 | 0 | 0 |
| The Greek Magi and the Assyrian Magi (two) ... ... ... | 1889 ... | 892 | 0 | 0 |
| Isabella Brandt (replica), Egremont's sale ... ... ... ... ... | 1892 ... | 378 | 0 | 0 |
| Woody river scene, Dudley's sale ... | 1892 ... | 593 | 0 | 0 |
| Juno and Argus, Dudley's sale ... | 1892 ... | 1575 | 0 | 0 |
| Isabella Brandt, Revelstoke's sale ... | 1893 ... | 682 | 0 | 0 |
| Wild Boar Hunt, Adrian Hope's sale ... ... ... ... ... | 1894 ... | 1743 | 0 | 0 |
| Alcestis, Adrian Hope's sale... ... | 1894 ... | 357 | 0 | 0 |
| The Prodigal Son ... ... ... | 1894 ... | 840 | 0 | 0 |
| Minerva ... ... ... ... ... | 1894 ... | 357 | 0 | 0 |
| Holy Family (with Breughel), Lyne Stephens' sale ... ... ... | 1895 ... | 582 | 0 | 0 |

**Rugendas.**—There have been at least four German painter this name and of the same family. The principal was

**Rugendas (Georg Phillipp).**—B. Augsburg, 27th Novemb 1666; D. Augsburg, 1742; S. Jak Fischer; P. battles a landscapes. Fischer painted history, but the inclination

Rugendas leading him to paint battles, he studied the works of Borgognone, Lembke, and Tempesta. Having injured his right hand, he was obliged for a time to paint with the left, yet that did not prevent his becoming an excellent painter in the style he had chosen. About 1692 he went to Italy, and studied at Venice under Molinari. From Venice he went to Rome, where his works were so much admired that he thought of settling there, but the death of his father compelled him to return to Augsburg in 1695. During the War of the Succession and the siege and pillage of Augsburg he exposed himself to great danger by drawing, in the midst of the engagements, the scenes around him. He afterwards published etchings from those drawings. There are pictures by Rugendas at Hampton Court.

**Ruggiero da Bruggia.**—*See* **Weyden (Roger van der).**

**Ruisch.**—*See* **Ruÿsch.**

**Ruisdael** or **Ruÿsdael.**—There were at least four Dutch painters of this name, and they used both forms of it:

**Ruisdael (Isaac van).**—B. Naarden; D. Haarlem, buried 4th October, 1677; S. ——; P. perhaps landscapes. The brother of Salomon van Ruisdael, and the father of the celebrated Jacob van Ruisdael. He appears to have been a maker of the ebony picture-frames in common use at his time, and in 1640 was in partnership with his brother Salomon, probably as picture dealers.

**Ruisdael (Jacob van),** the elder.—B. Naarden or Haarlem, probably 1626 or 1627; D. Haarlem, buried 14th March, 1682; S. probably Everdingen; P. landscapes, marine subjects, and towns. The first authentic date which gives any clue to the year in which Ruisdael was born is that of his having been inscribed in the Guild of S. Luke at Haarlem in 1648. If he was then of age he must have been born not later than 1626 or 1627. A confirmation of this is that there is an etching by him dated 1646. He received a good education, as it was intended that he should study medicine; but having become intimate with Berchem, he was induced to devote his time to painting. It is evident from his pictures that Jacob studied nature carefully, and, without going to either Norway or the West Indies (some years since, a picture by him, which could only represent a port in the latter, was in London), by visiting the valleys on the borders of Germany, he may have acquired the power of representing falling

water. Moreover, of all his varied subjects, perhaps his marine views and quiet landscapes, painted near Haarlem, are the best. In 1864 there was a sea-piece, a storm, by Jacob Ruisdael, at the British Institution, which belonged to Lord Lansdowne. While standing before it, a critic remarked, "It is the only picture I have ever seen in which the clouds move before the eye." His picture of "The Castle of Bentheim, on the Moselle," is dated 1653.

By whatever means he improved himself, Jacob Ruisdael became one of the chief Dutch landscape-painters, and during his lifetime evidently occupied a distinguished position among the artists of Holland, as A. van de Velde and Wouwer man painted the figures in some of his landscapes, and he was one of the witnesses at the marriage of his friend and pupil Hobbema. On the other hand, Jacob Ruisdael painted the landscapes in portraits by Frans Hals. He acquired in 1659 the right of citizenship at Amsterdam, and up to 1668 must have been in easy circumstances, as he lent his father considerable sums of money. The latter made over his property to his son Jacob in that year. The second marriage of his father, in 1642, at Haarlem, and ill-health, may have contributed to the poverty into which Jacob Ruisdael fell towards the end of his life, for on 28th October, 1681, his friends in Amsterdam procured for him admission into the almshouses at Haarlem, and undertook to pay a pension for his support.

Jacob Ruisdael's landscapes are remarkable for spirited drawing, the crisp touch of the foliage, the truth with which falling water is represented, and the perfection of the aërial perspective. The colouring appears, however, to have darkened with time, which adds to the gloom that reigned over the subjects he often chose. At the same time, it must not be forgotten that they were painted to be placed in black (ebony) frames. Ruisdael etched seven plates in a very masterly manner.

Pictures by Jacob Ruisdael have risen enormously in value since the beginning of the present century. In 1750, a "Landscape with Sheep," which belonged to the great collector of the day, Dr. Bragge, was sold to Dr. Chauncy, by public auction, for £7 10s.: in 1895 a "Sea View" produced £4410. Since 1750 at least 300 pictures by Jacob Ruisdael have been sold by auction in London and Paris alone. The following are prices paid before 1800:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with sheep, Dr. Bragge's sale ... ... ... ... ... | 1750 ... | 7 | 10 | 0 |
| Landscape, with figures, 22in. by 25in., Sir R. Strange's sale ... | 1771 ... | 22 | 0 | 0 |
| Entrée au bois, Choiseul's sale ... | 1772 ... | 36 | 0 | 0 |
| Deux paysages, La Roque's sale ... | 1775 ... | 5 | 0 | 0 |
| Cascade dans un bois, Bertel's sale... | 1779 ... | 18 | 0 | 0 |
| Large landscape, with waterfall, Lebrun's sale ... ... ... | 1785 ... | 55 | 13 | 0 |
| Ruisdael's Gate (from Van Dreuil Collection)... ... ... ... | 1791 ... | 70 | 0 | 0 |
| Landscape, with bridge, Calonne's sale | 1795 ... | 162 | 15 | 0 |
| Landscape, with ruin, More and Liss's sale ... ... ... ... | 1796 ... | 42 | 0 | 0 |

Those pictures by Ruisdael which have, during the present century, produced £300 and upwards are here named:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, water-mill, church, with figures by P. Wouwerman, Lady Holderness's sale ... ... ... | 1802 ... | 685 | 0 | 0 |
| Castle of Bentheim, from Le Noire Collection, Lord Darnley's sale | 1802 ... | 315 | 0 | 0 |
| The Mill, W. Porter's sale ... ... | 1810 ... | 310 | 0 | 0 |
| Forêt avec un marécage, Laperière's sale ... ... ... ... ... | 1823 ... | 300 | 0 | 0 |
| Landscape, ruins of abbey, from Baron Nagel's Collection, G. W. Taylor's sale ... ... ... | 1823 ... | 315 | 0 | 0 |
| Landscape, cattle and figures crossing a river, Zachary's sale ... | 1828 ... | 409 | 10 | 0 |
| Landscape, with effects of storm, from Bonnemaison's Collection, Zachary's sale ... ... ... | 1828 ... | 910 | 10 | 0 |
| View of a pier, Lord Liverpool's sale | 1829 ... | 530 | 0 | 0 |
| Landscape, with cattle and figures, Emmerson's sale ... ... ... | 1829 ... | 399 | 0 | 0 |
| Mountainous landscape, waterfall, peasants driving sheep across a bridge, Emmerson's sale... ... | 1829 ... | 315 | 0 | 0 |
| Landscape, shepherd and flock, from Catalin Collection, Emmerson's sale ... ... ... ... ... | 1829 ... | 526 | 0 | 0 |
| Landscape, Spanish gipsy in red turban, and other figures, Nieuwenhuys's sale ... ... | 1833 ... | 640 | 10 | 0 |
| Landscape, with waterfall, Thompson's sale ... ... ... ... | 1840 ... | 556 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, with cascade, Lady Stuart's sale ... ... ... | 1841 ... | 346 | 10 | 0 |
| Grand landscape, wooded, West's sale ... ... ... ... ... | 1843 ... | 300 | 0 | 0 |
| Les Petits Canards, Harman's sale ... | 1844 ... | 378 | 0 | 0 |
| Landscape, waterfall, men driving sheep (upright), Matthews' sale | 1846 ... | 367 | 10 | 0 |
| Forest scene, from Fesch Collection, Tarrah's sale ... ... | 1847 ... | 483 | 0 | 0 |
| Landscape, watermill and church, Anderdon's sale ... ... ... | 1847 ... | 509 | 0 | 0 |
| A forest scene, 45in. by 56in., (bought in), W. Wells' sale ... | 1848 ... | 735 | 0 | 0 |
| Grand landscape, waterfall, timber lying across stream, Sanderson's sale ... ... ... ... ... | 1848 ... | 320 | 0 | 0 |
| Landscape near Haarlem, church, figures and sheep by A. van de Velde, Sanderson's sale ... ... | 1848 ... | 504 | 0 | 0 |
| Watermill, large stones, and old timber, 32in. by 25in., C. Perrier's sale ... ... ... | 1848 ... | 367 | 10 | 0 |
| View near Haarlem, a man and a dog, De Morny's sale ... ... | 1848 ... | 367 | 10 | 0 |
| Heath scene, traveller and dog descending hill, Brind's sale ... | 1849 ... | 404 | 0 | 0 |
| Landscape, figures by Van de Velde, King of Holland's sale ... ... | 1850 ... | 520 | 0 | 0 |
| Landscape, river, cascade, village, from Perregaux Collection, Theobald's sale ... ... ... | 1851 ... | 372 | 15 | 0 |
| Hilly landscape, from Lady Stuart's Collection, French's sale ... | 1854 ... | 367 | 0 | 0 |
| A water-mill, from C. Perrier's Collection, Gardner's sale ... ... | 1854 ... | 451 | 10 | 0 |
| The Castle of Bentheim, on the Moselle, dated 1653, from W. Smith's Collection ... ... | 1856 ... | 1270 | 10 | 0 |
| Sea-piece, storm, wooden pile, beacon, two figures ... ... | 1856 ... | 315 | 0 | 0 |
| A view in Norway, S. Rogers' sale... | 1856 ... | 399 | 0 | 0 |
| Vue de Haarlem, Patureau's sale ... | 1857 ... | 390 | 0 | 0 |
| Landscape, sheep in stream, from Catalin Collection, McIntosh's sale ... ... ... ... ... | 1857 ... | 535 | 10 | 0 |
| Woody landscape, cascade, bridge, castle, McIntosh's sale ... ... | 1857 ... | 346 | 10 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Rocky river scene, from Gray Collection, Sanderson's sale ... ... | 1858 ... | 362 | 0 | 0 |
| Landscape, cascade, large beech-tree in water, peasants, H. Baillie's sale ... ... ... ... ... | 1858 ... | 1120 | 0 | 0 |
| Landscape, lofty beech-tree lying across, Scarisbrick's sale... ... | 1861 ... | 1312 | 10 | 0 |
| Landscape, castle, cascade, sheep and peasants crossing bridge, Scarisbrick's sale... ... ... ... | 1861 ... | 357 | 0 | 0 |
| Paysage, figures de Wouwerman, Demidoff's sale ... ... ... | 1863 ... | 320 | 0 | 0 |
| Cascade, Meffrey's sale ... ... | 1863 ... | 460 | 0 | 0 |
| Cascade in Norway, Van Cleff's sale | 1864 ... | 340 | 0 | 0 |
| Paysage, cascade, figures de Wouwerman (No. 170, Smith), Oppenheim's sale... ... ... ... | 1864 ... | 1522 | 0 | 0 |
| Vue d'écluse en Hollande, Van Brienen de Grootelindt's sale ... | 1865 ... | 480 | 0 | 0 |
| Vue du Château de Bentheim, Van Brienen de Grootelindt's sale ... | 1865 ... | 1040 | 0 | 0 |
| Paysage, Van Brienen de Grootelindt's sale... ... ... ... | 1865 ... | 405 | 0 | 0 |
| Paysage, De Morny's sale ... ... | 1865 ... | 1205 | 0 | 0 |
| Le Torrent, De Morny's sale ... | 1865 ... | 500 | 0 | 0 |
| Grand woods, stream, figures, sheep, Farrer's sale ... ... ... | 1866 ... | 456 | 0 | 0 |
| Entrée de Forêt, Salamanca's sale ... | 1867 ... | 620 | 0 | 0 |
| Les Dunes de Scheveningen, San Donato sale ... ... ... | 1868 ... | 2400 | 0 | 0 |
| Haarlem and adjacent country, man, two dogs, 13¾in. by 16in., Delafield's sale ... ... ... ... | 1870 ... | 393 | 15 | 0 |
| Landscape, animals by Berchem, signed by both and dated 1652, from Duchesse de Berri's Collection, S. Wheeler's sale ... ... | 1871 ... | 792 | 15 | 0 |
| Le Château, Péreire's sale ... ... | 1872 ... | 1880 | 0 | 0 |
| Chute d'eau, Péreire's sale ... ... | 1872 ... | 1600 | 0 | 0 |
| Landscape, figures by A. van de Velde (No. 150, Smith), Sir H. Campbell's sale ... ... ... | 1872 ... | 577 | 10 | 0 |
| Landscape, rustic bridge and village, from Rendron's Collection, Lord Ashburton's sale ... ... ... | 1872 ... | 336 | 0 | 0 |
| Landscape in Guelderland, 29in. by 36in., Gillott's sale ... ... | 1872 ... | 315 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| Wooded river scene, Norris's sale ... | 1873 ... | 441 | 0 | 0 |
| Wooded river, Norris's sale ... ... | 1873 ... | 666 | 15 | 0 |
| River and cascade, from Preston's Collection, Howard's sale ... | 1873 ... | 330 | 15 | 0 |
| The Ruin, 18½in. by 25½in., from Morelli's, Calonne's, and Lord Radstock's Collections, exhibited 1857, Bredel's sale ... ... | 1875 ... | 2310 | 0 | 0 |
| The Mill, 22½in. by 39in., from C. Perrier's Collection, Foster's sale | 1876 ... | 1837 | 10 | 0 |
| Landscape near a forest, 21in. by 28in., Levy's sale... ... ... | 1876 ... | 714 | 0 | 0 |
| Landscape, grove of trees, 22in. by 28in., Levy's sale... ... ... | 1876 ... | 388 | 10 | 0 |
| View in Holland's Deep, 18in. by 22in., Levy's sale... ... ... | 1876 ... | 304 | 10 | 0 |
| Chute d'eau, Lissingen's sale ... | 1876 ... | 605 | 0 | 0 |
| Le Sentier, Lissingen's sale ... ... | 1876 ... | 1165 | 0 | 0 |
| Effet de Neige, Lissingen's sale ... | 1876 ... | 480 | 0 | 0 |
| Sea-piece, storm, 34in. by 47½in., from Orford's Collection, Munro's sale ... ... ... ... ... | 1878 ... | 1470 | 0 | 0 |
| Sea-piece, ships, figures, 27½in. by 36½in., Munro's sale ... ... | 1878 ... | 1470 | 0 | 0 |
| Landscape, wood, sheep, water-lilies, 16½in. by 21½in., Maitland's sale | 1879 ... | 388 | 10 | 0 |
| Entrance to a village, four peasants (engraved), Barnet's sale ... | 1881 ... | 441 | 0 | 0 |
| Landscape, wooded cascade, woman, from Stowe, 26in. by 21in., Duke of Hamilton's sale ... ... | 1882 ... | 1218 | 0 | 0 |
| Rocky river, bridge, figures, Townend's sale ... ... ... ... | 1883 ... | 598 | 10 | 0 |
| Sea view, ships, 27in. by 36in., Levy's sale ... ... ... ... ... | 1884 ... | 793 | 0 | 0 |
| Landscape, with waterfall, Levy's sale ... ... ... ... ... | 1884 ... | 357 | 0 | 0 |
| River and cascade, wood, 23in. by 26in., Sir W. Knighton's sale ... | 1885 ... | 325 | 10 | 0 |
| Landscape in Guelderland, 25½in. by 20½in., De Zoete's sale ... ... | 1885 ... | 336 | 0 | 0 |
| View in Norway, 40½in. by 36in., from Ham Hall Collection, Nieuwenhuys's sale ... ... ... | 1886 ... | 430 | 0 | 0 |
| Ruin and cascade, 26in. by 25½in., Nieuwenhuys's sale ... ... | 1886 ... | 551 | 0 | 0 |
| View in Norway ... ... ... | 1887 ... | 415 | 0 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The Flooded Road, Wells's sale ... | 1890 ... | 997 | 0 | 0 |
| Ruins of Fort, Wells's sale ... ... | 1890 ... | 367 | 0 | 0 |
| Woody landscape, Somerset's sale ... | 1890 ... | 504 | 0 | 0 |
| Landscape, Perkins's sale ... ... | 1890 ... | 735 | 0 | 0 |
| Ruin, Dudley's sale ... ... ... | 1892 ... | 1470 | 0 | 0 |
| Overshot Mill, Field's sale ... ... | 1893 ... | 1785 | 0 | 0 |
| Landscape, Field's sale ... ... | 1893 ... | 1260 | 0 | 0 |
| Scheveningen Beach, Mildmay's sale | 1893 ... | 3045 | 0 | 0 |
| The companion, Mildmay's sale ... | 1893 ... | 1785 | 0 | 0 |
| Waterfall, Purlow's sale ... ... | 1893 ... | 1270 | 0 | 0 |
| Guelderland, Purlow's sale ... ... | 1893 ... | 1365 | 0 | 0 |
| Cascade, Purlow's sale ... ... | 1893 ... | 588 | 0 | 0 |
| Cascade, Purlow's sale ... ... | 1893 ... | 462 | 0 | 0 |
| Woody landscape ... ... ... | 1893 ... | 404 | 0 | 0 |
| Waterfall, Adrian Hope's sale ... | 1894 ... | 1680 | 0 | 0 |
| Old Fort, Adrian Hope's sale ... | 1894 ... | 640 | 0 | 0 |
| Lake of Haarlem ... ... ... | 1894 ... | 987 | 0 | 0 |
| View of the Brill ... ... ... | 1894 ... | 1365 | 0 | 0 |
| River over rocks ... ... ... | 1894 ... | 320 | 0 | 0 |
| Snow scene ... ... ... ... | 1894 ... | 404 | 0 | 0 |
| View near Haarlem ... ... ... | 1894 ... | 525 | 0 | 0 |
| Forest scene ... ... ... ... | 1894 ... | 1312 | 0 | 0 |
| River scene, Lyne Stephens' sale ... | 1895 ... | 504 | 0 | 0 |
| Sea view ... ... ... ... ... | 1895 ... | 4410 | 0 | 0 |

**Ruisdael (Jacob van)**, the younger.—B. Haarlem; D. Haarlem, 16th November, 1681; S. his father; P. landscapes. He was the son of Salomon van Ruisdael. In 1664 he was admitted into the Guild of S. Luke at Haarlem, and married in the same year Geertruyt Pieterss van Ruisdael of Alkmaar. In 1666 he lived at Amsterdam, but he died at Haarlem, in November, 1681; therefore, before his cousin, the great Van Ruisdael. None of his works are known to exist.

**Ruisdael (Salomon van)**.—B. about 1602-5; D. Haarlem, buried 1670; S. Van Goyen; P. landscapes. He was the brother of Isaac van Ruisdael, and was admitted into the Guild of S. Luke at Haarlem in 1623. In 1640 he was in partnership with his brother Isaac. He was "Vinder" of the guild in 1648, Dean in 1648, and "Vinder" a second time in 1669. He and the rest of the family belonged to the Anabaptists, but several of them became members of the National Dutch Church.

Pictures by Salomon are very different from those by Jacob van Ruisdael, being more like those by Van Goyen. Wouwerman painted the figures in some of them. They have seldom been sold

for high prices—generally from £5 to £30. The following were exceptions:

| | | £ | s. | d. |
|---|---|---|---|---|
| Landscape, figures by Wouwerman, Lady Holderness's sale ... ... | 1802 ... | 68 | 5 | 0 |
| River scene, waggon and figures on road, Lord Ashburnham's sale ... | 1850 ... | 85 | 1 | 0 |
| View of church and coast at Scheveningen, figures and boats, Bryan's sale ... ... ... | 1865 ... | 54 | 12 | 0 |
| Le Bac, H. de Kat's sale ... ... | 1866 ... | 60 | 0 | 0 |
| River, boats, figures and church, D. Hart's sale ... ... ... | 1870 ... | 81 | 0 | 0 |
| River, church spire and castle, Delafield's sale ... ... ... | 1870 ... | 75 | 12 | 0 |
| Ferry-boat and figures, Luscombe's sale ... ... ... ... ... | 1872 ... | 170 | 2 | 0 |
| River, church, ferry-boats, figures, signed, Shelley's sale ... ... | 1875 ... | 110 | 5 | 0 |
| Site Hollandais, Lissingen's sale ... | 1876 ... | 205 | 0 | 0 |
| River scene, cattle, 30½in. by 46in., Levy's sale... ... ... ... | 1876 ... | 420 | 0 | 0 |
| Landscape, horsemen and castle, 36in. by 60in., Dowbiggin's sale | 1876 ... | 199 | 10 | 0 |
| River, wood, cattle introduced by Verboeckhoven, Howard's sale... | 1878 ... | 105 | 0 | 0 |
| Scheveningen, sale of fish, 13½in. by 21½in., Maitland's sale ... | 1879 ... | 85 | 0 | 0 |
| Landscape, cows and horsemen, Levy's sale ... ... ... | 1884 ... | 115 | 10 | 0 |
| Landscape, travellers at ford, 27½in. by 34½in., De Zoete's sale ... | 1885 ... | 89 | 5 | 0 |
| River scene, Mildmay's sale... ... | 1893 ... | 913 | 0 | 0 |

**Runciman (Alexander).**—B. Edinburgh, 1736; D. 1785; self-taught; P. history. His father was a builder, and he himself was apprenticed to a coach-painter. He studied in Foulis's Academy at Glasgow. About 1766, Alexander, with his brother John, went to Rome. There he remained five years, and sent home pictures for exhibition. Between 1762 and 1782 he exhibited in London seven landscapes at the Free Society and ten at the Royal Academy. He settled in Edinburgh in 1773, and being appointed manager of the Trustees' Academy, with a salary, he was able to apply himself to important works. He decorated the hall at Penicuik with subjects from Ossian, and, besides other easel pictures, painted the altar-piece for the Episcopal chapel in the Cowgate, Edinburgh. He also etched a few plates.

Landscapes by Alexander Runciman have usually been sold for from £2 to £25, and among his historical subjects, "Æneas at the Court of Dido" produced £15 4s. at a sale in 1825, and "The Spectre," £23 1s. at Anderdon's sale in 1879.

**Runciman (John)**,—B. Edinburgh, 1744; D. Naples, 1768; S.——; P. historical subjects. He was the brother of Alexander Runciman, with whom he travelled to Rome. His health, however, failed, and he died at Naples. John Runciman was a very promising artist. There are several of his works in the National Gallery at Edinburgh.

**Russell (Anthony)**.—B. about 1660; D. London, July, 1743; S. his father and Riley; P. portraits. This artist was the son of Theodore Russell. He painted in the same style as Riley, among other portraits that of Dr. Sacheverell, which was engraved by J. Smith.

**Russell (John)**.—B. Guildford, April, 1744; D. Hull, 20th April, 1806; S. Cotes; P. portraits. He was the son of a bookseller living at Guildford. The Society of Arts awarded him a premium in 1759. He became a pupil of Cotes, and a student at the S. Martin's Lane Academy; was elected an Associate of the Royal Academy in 1772, and a member in 1788. He painted both in oils and with crayons, and excelled in the use of the latter. His portraits are well drawn, and more powerful in colour than those by Cotes. John Russell was appointed Portrait-Painter in Crayons to George III., and exhibited, between 1768 and 1806, of works principally portraits in crayons, three at the Society of Arts, two at the Free Society, 330 at the Royal Academy, and two at the British Institution. He visited provincial towns with a view to painting portraits. It was when at Hull that he died of typhus fever. He published a useful pamphlet on crayon-painting.

John Russell's "Family of Children of Thomas Millward" was exhibited at the National Portrait Exhibition in 1867, and realised £94 10s. at Burnand's sale in 1877.

**Russell (Theodore)**.—B. 1614; D. ——; S. Cornelius Janson and Van Dyck; P. portraits. Nicholas Russell (or Roussel), of Bruges, was jeweller to James I. and Charles I, He married the sister of Cornelius Janson, and Theodore, his son. studied painting under Janson for several years, and afterwards lived with Van Dyck, whose works he copied in small. He was

much employed by the families of the Earls of Essex and Holland. There are some of his works in the Royal Collections at Windsor, and at Holyrood are small whole-lengths by him of Charles II. and James II.; they are well drawn, but black and disagreeable in colouring.

**Russell (William).**—B.——; D. ——; S. his father; P portraits. This artist was a son of John Russell. He practised portrait-painting in London, and exhibited, between 1805 and 1809, eight in crayons at the Royal Academy and three at the British Institution.

**Ruÿsch** [not Ruisch] **(Rachel).**—B. Amsterdam, 1664; D. Amsterdam, 1750; S. Willem van Aalst; P. flowers and fruit. Rachel was the daughter of Ruÿsch, the celebrated professor of anatomy. At a very early age she showed such a taste for painting that her father placed her under Van Aalst. She married when young a portrait-painter, Julliaan Pool, by whom she had ten children. As Jan van Huysum was born in 1682, and died in 1749, she was his contemporary, and her reputation as a painter of flowers was second only to his. She was admitted into the Guild of Painters at The Hague in 1701, the same year as her husband. She excelled especially in painting rare exotic flowers and insects. The composition in her works is rich and varied, and the painting is remarkable for firmness and clearness of touch. Her great talents caused her to be appointed in 1708 Painter to the Elector Palatine.

The pictures by Rachel Ruÿsch are not very numerous, although there are examples of her work in all the great galleries in Europe. When they appear at sales they realise high prices if of any importance. The following are those which have produced £100 and upwards:

| | | £ | s. | d. |
|---|---|---|---|---|
| Fruit and flowers, Jones's sale ... | 1791 ... | 199 | 10 | 0 |
| Flowers and fruit, Bryan's sale ... | 1798 ... | 367 | 10 | 0 |
| A similar picture, Bryan's sale ... | 1798 ... | 367 | 10 | 0 |
| Flowers, insects (a wedding present to her daughter) ... ... ... | 1807 ... | 609 | 0 | 0 |
| A flower-piece, landscape and fruit | 1814 ... | 367 | 10 | 0 |
| A group of fruit near the stem of a decayed tree, insects, lizard attacking a bird's nest (belonged to the Prince Regent), Sir Simon Clarke's sale ... ... ... | 1840 ... | 287 | 14 | 0 |

| | | £ | s. | d. |
|---|---|---|---|---|
| The companion, a group of flowers in glass vase, Sir Simon Clarke's sale ... ... ... ... ... | 1840 ... | 210 | 0 | 0 |
| Peaches and grapes, Daubeney's sale | 1842 ... | 189 | 0 | 0 |
| A similar picture ... ... ... | 1842 ... | 152 | 5 | 0 |
| Flowers, two shells, on table, W. Wells' sale ... ... ... ... | 1848 ... | 220 | 10 | 0 |
| The companion, fruit, 29in. by 24in., W. Wells' sale ... ... ... | 1848 ... | 187 | 10 | 0 |
| Group of flowers and insects, in stone vases, from Redleaf Collection (bought in)... ... ... ... | 1861 ... | 147 | 0 | 0 |
| Bouquet de fleurs, Stevens's sale ... | 1867 ... | 180 | 0 | 0 |
| Vase, flowers, and insects (from Alton Towers), 44in. by 34in., Foster's sale ... ... ... | 1876 ... | 420 | 0 | 0 |
| Sculpture, medallion, still-life by P. de Ruiz, 33½in. by 26½in., from Saltmarshe Collection, Mayne's sale ... ... ... ... ... | 1881 ... | 136 | 10 | 0 |
| Fruit and still-life, on table, Tobin's sale ... ... ... ... ... | 1882 ... | 183 | 15 | 0 |

**Ruÿsdael.**—*See* **Ruisdael.**

**Ryckaert (David).**—There were three painters in succession having these names, each of which is mentioned below. Several other painters of the same surname are known, but their works are generally of less value.

**Ryckaert (David).**—B. 1560; D. 1607; S. ——; P. figures. He was received into the Guild of S. Luke at Antwerp in 1585, and frequently painted the figures in pictures by other artists.

**Ryckaert (David).**—B. Antwerp, 1586; D. 1642; S. his father; P. landscapes. He was a son of the above, and excelled in painting mountainous country and torrents. His eldest daughter married Gonzales Coques.

**Ryckaert (David).**—B. Antwerp, 1612; D. 1661-2; S. his father; P. landscapes, incantations, genre, etc. He was the son of the second David, and in 1636 was received into the Guild of S. Luke at Antwerp, of which he became Dean in 1652. Pictures by the younger Teniers, Brouwer, and Ostade being much admired in his time, he carefully studied their works and became a clever painter of subjects similar to theirs. Pictures by this artist usually produce in sales from £3 to £30.

**Rysbrack** [properly **Rysbregts**] (**Pieter**).—B. Antwerp, 25th April, 1655; D. Antwerp, 1719; S. F. Millet; P. landscapes and figures. He was admitted as a scholar of Millet into the Guild of S. Luke at Antwerp in 1672. When eighteen he went with his master to Paris, where he remained for some years, and married Genovera Compagnon, the widow of the sculptor Philippus Buyster of Antwerp. He returned to Antwerp, and was admitted into the Guild as a master on 18th September, 1692. His pictures resemble those of Millet so closely that they have often been sold as by that master. They both painted in the style of Gaspard Poussin. It is probable that Pieter visited England.

**Rysbrack** (**Pieter Andreas**).—B. probably Paris, about 1690; D. Paris, 1748; S. his father; P. landscapes. He was the son of the above and painted in the same style. In 1709 he was admitted into the Guild of S. Luke at Antwerp, and was Dean in 1713. According to Walpole, he was the brother of John Michael Rysbrack, the sculptor. It appears probable that, like his father, he visited England.

**Rysbregts.**—*See* **Rysbrack.**

END OF VOLUME II.